

THE BOOK OF T FLOWERS



THE GUIDE TO THE PREPARING
ING, AND PRESERVING
FLOWERS FOR DECORATIVE
PURPOSES

J. R. P. BROTHERSTON

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THE BOOK OF
CUT FLOWERS



Free Arrangement of Spring Wild Flowers.

THE BOOK OF CUT FLOWERS

A COMPLETE GUIDE TO THE
PREPARING, ARRANGING, AND
PRESERVING OF FLOWERS
FOR DECORATIVE PURPOSES

BY

R. P. BROTHERSTON

AUTHOR OF

"THE BOOK OF THE CARNATION"



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P.

PREFACE

MANY people who are fond of flowers have but little knowledge of the length of life in water of any but a few of the commonest kinds; of the best methods of cutting and of keeping them fresh; of using them economically; and of arranging them effectively whether as regards the form and colour harmony of the flowers and foliage, or the variety and suitability of the vessels holding them, or the harmony of the flowers and vessels with their surroundings. To spread a knowledge of such matters and to stimulate investigation, my wife and myself some years ago offered prizes at the Dundee Flower Show for arrangements of cut flowers in suitable vessels, the judging not taking place till the third day, in order to roughly test the lasting qualities of the flowers. The experiment resulted in disappointment, only one exhibit being meritorious. Next year the experiment was repeated with little improvement in result, and we concluded that some other method of inculcating economy in the use of cut flowers, and another way of showing how to

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arrange them better must be found. In the following year, therefore, we offered, through the Royal Caledonian Horticultural Society, prizes for essays on the cutting, arrangement, and preservation in water of flowers and foliage. Several interesting essays were sent in, but none of a character to warrant the use of it as the foundation of something of a permanent nature. We then repeated the offer through the same channel. The prizes were larger, a longer time for experiment was given, and the intention was announced of asking one of the essayists to write a manual on the subject. Better essays were sent in, and Mr Brotherston, who was awarded the first prize, was requested to write the book.

One cannot fail to be impressed with Mr Brotherston's extensive and intimate knowledge of the subject; but, as errors usually occur and omissions are not unknown in first attempts at the exhaustive treatment of a subject so varied and wide in scope as this, it is perhaps too much to hope that this book is an exception. The suggestions of "artistic" arrangements of flowers will, we hope, be useful. Such arrangements, however, being clearly not subject to defined rules, but to a large extent matters of art, fashion, and individual preference, the reader may disagree with some of Mr Brotherston's suggestions. In any case, should the reader note important omissions or errors of any kind or desire to

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make useful criticisms, we on our part shall be very glad indeed to receive them.

The book, it may be added, is intended to be useful alike to the grower and to the user of flowers.

Our warm thanks are due to Mr P. Murray Thomson for his cordial co-operation, his excellent advice, and his valuable time both in obtaining the essays and in the production of the book.

J. MARTIN WHITE.

December 1905.

AUTHOR'S NOTE

It is perhaps proper to observe that it was the first intention to restrict the size of this book to that of a small manual, but so many points presented themselves for consideration that even with severe compression it assumed the form which it bears. Omissions will be apparent—the relation of flowers to coloured vases, for instance ; and readers may perhaps regret that flowers are treated almost solely as decorative objects, and not, as so many people regard them, as inanimate companions.

A few words must be added to record the thanks due to those, some of whom were strangers, who have helped in various ways—by lending books, by press revision, and affording information on such “knotty points” as nomenclature. Those I should like to name are Mr Harrison Dick and Mr A. D. Richardson ; Mr R. Noble, R.S.A., for examination of the portion devoted to colours ; and of those who helped with the illustrations, Mr George Ferguson, the reproductions which appear without name having been made from

AUTHOR'S NOTE

photographs taken by him. I am specially indebted to Mr Josiah Conder for his kind permission to reproduce from *The Floral Art of Japan* (1899) a number of illustrations of Japanese vases and methods of treating flowers and shrubs. Of Mr Murray Thomson I shall say nothing, because the trouble he has put himself to from beginning to end could have been endured only by one to whom the work was a labour of love.

R. P. B.

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CHAPTER I

A HISTORICAL RETROSPECT



IT is perhaps unnecessary to extend these historical notes further back than the mediæval period in England, everybody being cognisant of how lavishly flowers were employed by the Ancients, and that many of our floral customs are derived from them.

Scarcely anything is known concerning the early employment of flowers in our own country, the subject forming one of those bypaths of history from which most of the tracks have been obliterated. Previous to the sixteenth century almost nothing remains to indicate their use, the works of the early poets and ancient accounts providing perhaps the only evidence that flowers, for their beauty and scent, were used at all. On the other hand, there is abundant proof of their employment in medicine, in surgery, and in cookery.

Chaucer's references to the use of flowers for adornment are confined almost solely to that of the person,

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and then for special occasions, as when Emelye, for the observance of May-day,

“Gadereth floures, partye whyte and reede
To make a sotel gerland for hire heede.”

But he also records, in the description of the chamber of that fourteenth century fop, the “heende Nicholas,” how it was “Ful fetisly a-dight with herbes soote”; and it is not unreasonable to suppose that this ladylike “Clerk,” who not unlikely was satirised as the type of a class, was by no means singular in his decorative instincts.

Flowers, as is witnessed by the rapture excited in the breast of James I. of Scotland, on receipt of a carnation from his sweetheart, played a notable part in the relationships of the sexes. And, as it was usual for ladies to present their lovers with flowers, so it was customary for the wooed to wear a sprig of the plant emblematic of the house of which the wooer was a cadet.

Priests at festivals in summer wore garlands of roses; torches carried in religious processions were decorated with flowers, with which also the streets perambulated by the processions were strewed; and the church itself, according to the time of year, was adorned with roses, lavender and woodruff, box, holly, ivy, yew, birch, rushes, “palm” (sprays of *Salix caprea*), and bay. Churchwardens’ accounts give in detail the money expended on such flowers and evergreens; and if we consider the relative prices of the times, small as the sums noted appear, they in reality represent the purchase of much material.

When we come to the sixteenth century, the expand-

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ing literature concerning these times, and records that have been preserved, point to extensive floral customs which, as regards church decorations and the use of flowers on ceremonial occasions, were, during the reigns of Henry VII. and Henry VIII., of a particularly lavish nature. But with the accession of Edward VI., a complete abandonment of church floral observances took place. They were, however, reinstituted in the reign of Mary; were again dropped, at least to some extent, in that of Elizabeth, but re-established in that of James I.; and, finally, in the Puritan era were regarded with strong disapprobation by the governing powers, from which disapprobation these attractive customs have recovered only in our own times.

With regard to domestic floral customs, it is recorded that Henry VIII. substituted sweet smelling herbs and flowers for the rushes and hay in use up to that time for strewing floors of apartments. The *Decameron* shows this innovation of Henry to have been an old custom on the Continent; and, as we have seen, something of the kind was known in Chaucer's day. So fond was Queen Elizabeth of flowers that she appointed a strewing-maid, whose sole duty was to renew herbs and flowers in the royal apartments, and also in the Council Chamber.

The houses of the people were also decorated. At Christmas, holly and ivy struggled for the mastery. On St John's Eve, the houses, inside and out, were embowered in branches of birch mixed with fennel; and on May-day all kinds of flowering vegetation was requisitioned for decorations—May-poles were twined

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and decked, and the younger members of the community were gaily adorned.

A Dutchman, who visited England in 1560, gives an account of English customs, the remarks on flowers being interesting. In the words of his translator:—"Nosegays finely intermingled with sundry sortes of fragraunte floures in their bed-chambers and privi rooms with comfortabyl smell, cheered me up and entirely delyghted all my senses." Parlours, as well as bed-chambers, according to this early traveller, were strewed with sweet herbs. Tusser, in 1573, noted twenty-one plants (chiefly aromatic) for strewing, and more than fifty for windows and pots; and, indeed, the evidence that the use of flowers had a firm hold on people of all ranks in this century, and right on through the seventeenth, is clear and convincing.

W. Browne gives a charming description of window decoration three hundred years ago:—

"So did the maidens with their various flowers
Deck up their windows and make neat their bowers:
Using such cunning as they did dispose
The ruddy peony with the lighter rose,
The monkshood with the bugloss, and entwine
The white, the blue, the flesh-like columbine
With pinks, sweet-williams, that far off the eye
Could not the manner of their mixture spy."

An ancient rhyme alludes to the custom, at Christmas, of "decking the window with grene"; and we all remember Izaak Walton's "honest ale-house," with "lavender in the windows."

The embellishment of "chimneys," as the capacious

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fireplaces were designated, was usual during the summer months, and was continued to an even later period than window decoration. Sir Hugh Platt, in *Floraes Paradise* (1600), gives directions for decking chimneys with moss, flowers, and pot plants; and eighty years later, the writer of a book of curious receipts, called *The Queen-like Closet*, elaborated the details. This receipt is entitled, "To dress up a Chimney very fine for the Summer-time, as I have done many, and they have been liked very well." The back and sides of the fireplace were lined with moss and shells glued to strings, and on the hearth "orpan sprigs all over," among which sweet-briar and flowers, to be changed weekly, were arranged. "A Chimney," the writer remarks, "thus done doth grace a Room exceedingly"—an assertion obviously true. Another writer, early in the same century, mentions reed-grass, sold in "bundles by the name of Bents," as being used for this purpose. Another recommends Gueldres Roses in bunches as "well becoming a chimney by due mixture." It is doubtless to these customs that Herrick refers in the delightful verse in which he tells of the many flowers, "green rushes," "sweetest bents," and boughs, with which houses were "re-adorned."

Flowers not being always procurable in gardens, ladies sought them in mead and wood. The first meeting of the mediæval Bluebeard, Cospatrick, with the damsel who ultimately became his bride, was on an occasion when, as the latter told her mother-in-law, she went to the greenwood to gather flowers, "to decke my mother's bower and mine." The meeting of Janet with the fairy knight at Carterhaugh occurred under similar circumstances, while Drayton sings of a maiden going—

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“Forth when May was in her prime
To get sweete cetywall,
The honysuckle, the harlocke,
The lilly and the ladysmocke,
To deck her somer hall.”

A long-forgotten custom was that of decorating beds with flowers. This originated not improbably from a desire to have something choicer than the straw or peas-haulm covered with a sheet, on which the sleeper usually rested, when, as happened on special occasions, the bed-chamber was invaded by friends and acquaintances. In commending *Stipa pennata* for its beauty, Parkinson refers to this curious social custom. “I have knowne,” he remarks, “that many gentlewomen have used (it) being tyed in tufts, to set them in stead of feathers about their beds, where they have lyen after childe-bearing and at other times also, when as they have been much admired of the Ladies and Gentles that have come to visit them.” Rosemary, the carnation, and sweet-william are other flowers which were used on these interesting occasions. Bridal beds were invariably decorated with flowers; and from *The Bride’s Burial* it is evident that “virgins yong” were appointed to inspect bridal beds previous to occupation, to see that they were properly decked with blossoms. The violet, lily, daffodil, and rosemary are flowers mentioned for this purpose. In the *Dolcful Lay of Clorinda* a reference to a baby’s cradle occurs:—

“ . . . Like a new-borne babe it soft doth lie
In bed of lillies wrapt in tender wise,
And compast all about with roses sweet
And daintie violets from head to feet.”

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At weddings, in addition to those used in decking the nuptial couch, immense quantities of flowers were required to decorate the house, and to strew the street to the church and also the church aisles—

“Let the ground whereas her tender feet shall tread,
For fear the stones her tender foot should wrong,
Be strewed with fragrant flowers all along.”

The bride herself was decked with blossoms—

“A crown of lillies,
Upon a virgin brydes adorned head,
With Roses dight and Goolds and Daffodillies.”

And she was “led to church betwene two swete boyes, with bride-laces and rosmarie tyed aboute her silken sleeves.” Each boy carried a branch of rosemary, or a “braunch of broom gayly beguiled for rosemary.” Attending lads and lasses also carried rosemary, or, if the time of year was suitable, nosegays. Dekker quaintly apostrophises spring as “the nosegay giver to weddings”; and Herrick names some of the flowers of which these nosegays were composed—

“Dispose
That ladysmock, that pansie and that rose
neatly apart;
But for prick-madam and for gentle-heart
And soft maiden’s-blush, the bride
Makes holy these.”

Customs on the occasion of death involved also a lavish use of flowers. Sir Thomas Overbury’s delightful description of “A Fair and Happy Milkmaid,” concludes

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with the wish that “she may die in the spring-time, to have store of flowers stuck upon her winding-sheet.” Coffins in those days were, probably, to a great extent the luxury of the wealthy, and one can on that account sympathise the more with the maid of the milking-pail in her wish. The rites on the occasion of Ophelia’s burial may be referred to as indicating what was customary, and there are many other references of a like nature in the ballads and the plays of the period. Rosemary was an usual herb to carry in the hand at funerals; but other flowers as well were used, and these were either thrown into the grave, or strewn on the covering turf. A garland was carried before the corpse of a young woman—“Virgin crants,” Shakespere calls them—and the garland was hung up in the church, or at the head of the grave—a custom that continued till near the end of the eighteenth century. The grave usually was strewed with flowers long subsequent to the interment—

“Let some weekly strewings be
Devoted to the memory of me.”

“With fairest flowers—while summer lasts—
I’ll sweeten thy sad grave.”

The memory of men, also, was kept fresh by flower strewings, as in *The Knight of the Burning Pestle*, where Luce sings—

“On his grave let him have flowers enow,
White and purple, green and yellow.”

Posies and nosegays—or shall I write posies or nose-gays?—are ancient English institutions. Posy is one of

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those words, the etymology of which is vexatiously obscure. But as posy-rings were poesy-rings, so it may perhaps be safe to infer that posies were flowers, either single, with a line or two of poetry attached, as that mentioned in *The King's Quhair*, or tied in bunches, as was the custom at a more recent period, but also with a piece of poetry. The early posy contained very few, generally fragrant or strongly aromatic, flowers, sometimes chosen each with a meaning; the mad Ophelia, when she dispensed rosemary to Hamlet, and other flowers to the rest of the company, according to some reason, obscure to us, but no doubt quite clear to each of the recipients, providing a familiar example. And so Drayton—



Posy—Seventeenth Century.
From Rea's
Florilege.

“ He from his lass him lavender hath sent,
Showing her love, and doth requital crave ;
Him rosemary his sweetheart, whose intent
Is that he her should in remembrance have.”

Nosegays, as appears from the above and other instances, were made by women; and it will be remembered that Perdita herself made the four-and-twenty nosegays given the men at the sheep-shearing feast. This custom was not extinct last century at the time when Clare describes “the timid maid,” and names the flowers which she “tied up” into “clipping posies.” Parkinson, as long ago as 1629, mentions how “a delicate Tussiemussie as they call it, or Nosegay,” was made of nasturtiums, “placed in the

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middle of Carnations and Gilloflowers." There were also posies of one kind of flower, as of cowslips or of violets.

Lawyers, while pleading, carried a posy. Beaumont and Fletcher obviously refer to this custom, where Ralph tells how he held a posy in his hand when making a May-day speech from the conduit. On Maundy Thursday it was customary for officials to carry nosegays of aromatic flowers, perhaps as a precaution, infection from disease being dreaded wherever the poor met. Nosegays were also worn on the person, sometimes pinned on the hat, and it was long customary to wear, as coachmen do now at weddings, a large posy in the button-hole of the coat. Sir Walter Scott, in *Redgauntlet*, notes how the lawyer, Fairford, wore one in his button-hole during the summer, and in the winter a sprig of holly.

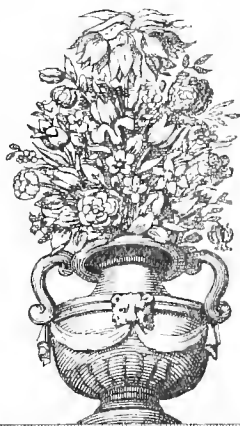
The very old English custom of wearing garlands has already been noted, these being worn by men as well as by women. The old form of garland was generally that of a crown, worn on the head; and the older poets, Spenser especially, name a large number of flowers that were woven into garlands, or, as they were sometimes called, chaplets. Sweet flowers, roses, primroses (a green variety of primrose being esteemed), cowslips, daffodils (the species being, perhaps, *Narcissus biflorus*), were chosen, these and many others singly or mixed together. In the *Muses' Elysium*, Drayton, in happy verse, gives an account of garland-making, but it is too long to insert here. In old portraits, garlands of flowers are depicted intertwined among the hair, but also worn in small circular wreaths, sometimes on one side the head, sometimes on the other. Flowers tied to

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frames, and carried at funerals, or at merry-makings when they were of enormous dimensions, were also called garlands.

Of all floral customs, perhaps the most curious was that of the courtiers of James I., who wore flowers in the ear. It is also recorded that persons similarly adorned attended James on one of his hunting expeditions. This custom may have been derived from a still stranger freak mentioned by Dekker in 1603, of persons fearful of the plague, who went "miching and muffled up and down with rue and worm-wood stuff into their ears and nostrils." In the time of Charles I., women sometimes wore flowers or fruit, one or other, on the arm, which was bare to the elbow.

Paintings and woodcuts prove that vases were early in use, furnished with bunches of flowers in pōsy fashion; that is, the flowers were tied together, and the stems



Vase of Flowers—Seventeenth Century. From Rea's *Florilege*.

slipped into a vase. With regard to the employment of flowers on dinner-tables, I have found no early reference. In fact, the extraordinary number of dishes of meats, prepared in divers manners, loaded tables to such an extent that space for flowers would be difficult to secure. In an old book of receipts, called *The English Housewife*, a method

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of constructing flowers out of purslane for the stalks, sliced cucumber for the leaves, and preserved petals of violets, primroses, and carnations for blooms, is detailed, the flowers thus composed being arranged on a dish which was placed on the table, the contents being eaten as a salad.

Towards the end of the seventeenth century a depraved practice arose, which, in the course of the succeeding century, was carried to extreme lengths. This was the substitution for natural flowers of flowers made of paper, silk, and other material, which a writer on the subject actually commends as being more genteel, and the effects prettier, than if the former were used; and another remarks on the dinner-table being decorated in "all the foolish Mimicry of Art, in painted leaves and Paper Flowers." And later still, in a description of a Lord Mayor's dinner at the Mansion House, the chronicler tells how "formerly they could scarcely see their opposite neighbours for the piles of sweetmeats; but these have disappeared to make way for the city plate and artificial flowers."

Portraits at the commencement of the eighteenth century portray ladies wearing curls of a cork-screw fashion, with perhaps a few flowers in hand; and in the literature of the day we read of commodes of enormous proportions, of hoods of various colours, and, later, of French flowers, or "gum-flowers," as artificial flowers came to be called, but little of natural flowers. At the same time it is evident that the latter were not wholly disregarded, for was it not Swift who objected to wearing "thistles for posies"? and Matthew Prior, it certainly was, who remarked:—

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“ If you dine with my Lord Mayor,
Roast beef and venison is your fare ;
Thence you proceed to swan and bustard
And persevere in tart and custard ;
But *tulip-leaves* and *orange-peel*
Help only to adorn the meal.
The man of sense his meat devours,
But only smells the peel and flowers.”

The decoration of churches had all but ceased during the latter part of the seventeenth century, but now Gay tells of rosemary and bays being cried in the streets at Christmas ; and in a letter to *The Spectator*, a lady whose flirtations had been interfered with by the profuse way the sexton had employed evergreens, holds up to ridicule the custom of decking churches. She remarks : “ The middle Aisle is a very pretty shady walk, and the pews look like so many arbours on each side of it. Sir Anthony Love’s pew, in particular, is so well hedged that all my batteries have no effect.”

At funerals, garlands were composed of paper and ribbons, though Gay remarks on “ flowery garlands,” and mentions “ rosemary, the daisy, butter-flower, and endive blue ” as being strewed on a grave. In country districts milkmaids wore garlands of natural flowers, and decorated the horns of oxen with nosegays, as their predecessors had been wont to do long, long before. From Goldsmith we know that fireplaces continued to be decorated—

“ The hearth, except when winter chilled the day,
With aspen boughs, and flowers, and fennel gay.”

And readers of Sheridan will remember that one of the

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extravagances of Lady Teazle was spending "as much to furnish (her) dressing-room with flowers in winter as would suffice to turn the Pantheon into a greenhouse."

If we dared accept the flower pieces of Van Huysum as indicative of the taste prevailing in floral compositions, we should have to conclude that a high state of perfection had been reached, but we know he had not one imitator; while, later, Cowper affords us a glimpse of the methods in use—"flowers . . . bound and bundled close to fill some crowded vase." Myrtle was used early in this century as an aromatic green material in bouquets, a pretty custom arising from its use being that of securing a spray from the bouquet of a bride or of a pretty girl, which was after to be rooted and grown. The large myrtle tree at Duns Castle originated in the eighteenth century in this way.

The custom of decorating churches almost ceased about the end of the century, probably as a result of the "No Popery" agitation; and early in last century we read of a bit of holly being stuck at the end of each pew, as the whole decoration at Christmas, and at other seasons there was none at all. For the same reason, the decorating of private houses also ceased; and a writer, as late as 1839, remarks: "It is now intolerably vulgar, insupportably childish, and popishly superstitious, to deck our houses at Christmastide." In 1851, Henry Mayhew estimated the amount of holly sold in London at 250,000 bunches; and he assumed there were few houses that had not a bit of "Christmasing," as it was called, in honour of that season. The use of "palm," though there are a few notices on record of its never having ceased at Easter, is also mentioned by Mayhew;



Flower-piece by Van Huysum, about 1730. The chief flowers are Cabbage
Roses, Anemone, Poppy, Iris, Auricula, Convolvulus, Cornflower,
and Single Aster.

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and even then May-gathering was not an obsolete custom. The use of flowers and evergreens in Nonconformist churches is of recent growth. In Scotland many Established churches are as yet unadorned at Christmas, and none of those belonging to the other Presbyterian bodies has any decoration.

The writings of Blomfield, Clare and others show that old floral customs at sheep-shearings, at harvest, at rush-bearings, and at funerals, were still observed. A writer, as recently as 1833, describing an Irish wake, mentions small bunches of delicate flowers as having been disposed about the corpse; and other instances are noted of sheets, with bouquets pinned to them, being suspended against the bare walls of the huts of the peasantry on like occasions.

In 1823, the author of *Flora Domestica* remarks, in rather a deprecatory tone, on her countrymen's lack of appreciation of flowers; but adds that on Sundays and holidays every village beau and straggling townsman who could come by a flower wore it in his button-hole. Artificial flowers were still worn in the hair by ladies; and this writer recommends, as prettier than these, a spray of laburnum, such as she had observed a lady wearing intermingled with her rich chestnut hair.

Flowers and evergreens, during the earlier decades of the century, were profusely used to decorate halls. Flower shows were made occasions for displaying not only decorations on the walls, but huge bouquets, sometimes ten feet in height, and sometimes in form of pillars, were also shown. Special flowers, of herbaceous plants, for example, of which as many as three hundred and fifty kinds have been represented in a

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bouquet, collections of roses, and other flowers, were also exhibited in this way. We are indebted to Mr Mayhew for an account of the flower trade in London in 1850-51, from which it appears that violets, wall-flowers, lavender, pinks, carnations, moss and China roses, lilies of the valley, and stocks, comprised the flowers sold in the streets, the total number of bunches disposed of annually amounting to one million. It does not appear that loose flowers were in demand.

Flower services in church for children were instituted by the Rev. Mr Whitmill, who held the first in 1853, but some years elapsed before others adopted the custom. It was somewhere near this date, too, that the present method of decorating houses, shops, and churches commenced.

The introduction of Russian methods of dining, which dispensed with carving on the table, brought with it a change in the domestic employment of flowers. Previously, only a centre-piece was placed on the table; then, however, a number of glass vases were employed. The flowers in use included verbenas, pelargoniums, cinerarias, fuchsias, and geraniums, the wealth of floral treasure among hardy plants having been seemingly unrecognised at this date.

The first book on cut flowers appeared in 1862, the authoress, Miss Maling, propounding good principles in a clear manner. The methods described, however, are not good. Bouquets were circular, and nearly flat; the flowers arranged, sometimes in concentric rings of different colours, sometimes with a star worked in the centre, each point coloured differently, and the flowers forming the extremities of the rays cut into the desired

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form by scissors. In another kind of bouquet, instead of a star, the monogram of the bearer was worked. Vases were furnished in nearly the same manner. Wiring flowers was not unknown, but the practice was in its infancy. Miss Maling takes to herself the credit of inventing a trumpet-shaped vase as a flower-holder, and not long afterwards Mr March introduced the glasses known by his name.

Shortly after this time, laying flowers on the cloth for table decorations originated, though glass troughs were used earlier. In or near 1870, dinner-tables appeared as jungles of tropical vegetation; palms and other plants, with the pots hidden underneath the top of the table so that they appeared to spring from the midst of some dwarf greenery on the table-cloth, being ultra-fashionable.

Another style mimicked the flower garden—a parterre composed of beds formed of zinc patterns,



“March Stand tastefully arranged with Flowers, Ferns, and Grasses.”
Reproduced, by permission of
Messrs W. Blackwood & Sons,
from *Domestic Floriculture*, 1874.

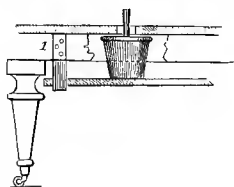
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and filled with flowers identical in colours with those growing in the garden, being laid out in the



Dinner-table decorated with Palms. (The pots are hidden under the table, as in cut below.) Reproduced, by permission of Messrs W. Blackwood & Sons, from *Domestic Floriculture*, 1874.

centre of the dining-table. But, indeed, almost every year brought with it a change in design.



The floral decoration of churches on the occasion of festivals and weddings, of ball-rooms, the profuse employment of flowers in houses at all seasons, and the revival of funeral customs and grave-decking, have all reached their present-day proportions within thirty-five to forty years.

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Simultaneously the trade in flowers, which has since grown to extraordinary proportions, commenced. Thirty years ago there was no Scilly or Channel Island trade, and practically no narcissus, no arums nor chrysanthemums



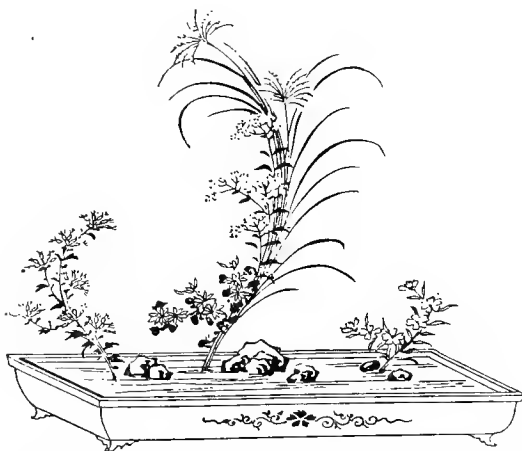
Dinner-table Decoration. Reproduced, by permission of Messrs W. Blackwood & Sons, from *Domestic Floriculture*, 1874.

mums to form the trade. In that period, whole farms have been devoted to flower-culture; little villages of glass-houses in all parts of the country have come into existence; lines of steamships, and special railway facilities for transportation, have been inaugurated; and

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new businesses, wholesale and retail, have arisen, for dispersing and manipulating the material.

In private gardens, during the same period, the production of flowers for cutting has been less remarkable, only because on a smaller scale. Comparatively, it has been as large; and there are few gardens which are not taxed to their utmost capacity to produce flowers for decorative purposes.



Japanese Boat-shaped Vessel with Floral Arrangement.

CHAPTER II

RELATIVE VALUE OF FLOWERS—POTENTIALITY OF FASHION—
NATIONAL TASTES AND PROCLIVITIES—INDIVIDUAL
TASTE



PREVIOUS to embarking on the more technical questions that form the main reason for the production of this little book, it seems advisable to indicate the general principles that underlie the whole subject. There is, for instance, the relative value of flowers. The regal beauty of many orchids and lilies, the glowing brilliance of tropical exotics, and the unrivalled charm of the rose is acknowledged by all; and comparing with these the horse-gowan, cornflower, or field poppy, it must be admitted that not only are the latter the less appreciated, because the less rare, but also because the less beautiful. In this we recognise one reason why, at a flower show, adjudicators, on the merits of a few vases of cut flowers or a table decorated for dinner, sometimes accord the higher position to a less meritorious arrangement, simply because a rarer class of flowers appears in it than in one more tastefully arranged but with commoner material. Common flowers, however, possess a beauty of their own; and it is conceivable

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that the person who has the capacity to display common flowers to advantage places them on a plane equal with flowers intrinsically of more value, but arranged less artistically. Moreover, it is well to disabuse our minds of the feeling that the exotic vegetation of our hot-houses is, merely on account of its rarity, to be preferred to flowers that are hardy in our climate. A snowdrop, it need hardly be remarked, is not less pure and lovely because it never saw the inside of a glasshouse.

Not only in general but also in particular instances, as in the case of the rose, a greater value may be placed on one variety than on another, some people esteeming the productions of the rose specialist more highly than they do the common China rose. And yet it cannot surely be gainsaid that a bowl of these may equal, nay, surpass, in loveliness the most perfect blooms of select varieties which the most successful rose-grower ever produced.

Nor may we overlook the power of fashion. Those who are able to look back a few decades cannot at times but marvel at the changes that have taken place. The greatly admired flower of yesterday is forgotten to-day, and an ever changing succession goes on with the passing years. There are acute observers who do not hesitate to ascribe the increasing demand for flowers, not so much to a craving for flowers for their own sweet sake, as to a depraved feeling that it is the correct thing to be fond of flowers, and therefore flowers must be had. How inexpressibly sad, from this point of view, the custom of placing expensive flowers on the graves of lost friends would become! How greatly to be desired, instead, might be a revival of the old-fashioned custom



China Roses in common jar.

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of strewing a few common flowers as simple tokens of love or of respect, to which no one could in any way take exception. To such extreme lengths has the fashion of decorating graves been carried in France that a general desire is being expressed that it should cease altogether. Let us hope no such unhappy measures may ever be required among ourselves!

Fashion, moreover, exerts an influence in another and a sufficiently curious manner. At certain seasons particular flowers only are in demand, and of these certain varieties only. Florists declare it is useless to offer the public any flowers, however beautiful, that are not in fashion; and consequently, all over the country, the homes of our people are, within very defined limits, decorated with exactly the same class of flowers, which change simultaneously with the seasons. To a great extent, too, decorations in homes supplied from private gardens are subject to limitations and variations of a like nature. Not only are special kinds of plants cultivated for flower production, but similar varieties are almost exclusively selected. Naturally, compared with commercial culture, a greater elasticity prevails; but the rule, on the whole, is, that the majority humbly acquiesces in the decision of fashion regarding the proper flowers to employ.

Fashion, of course, to a great extent indicates the current of national taste, itself a quantity impossible to overlook or to neglect. Unlike the Chinese and the Japanese, whose floral tastes reached, centuries ago, a high development, which has never since changed, ours is constantly in a state of flux. His-

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tory proves this to have been always so, and the changes that have occurred during the past generation are merely in the natural sequence of what has happened before. At the same time, we must not forget that underlying this upper current of change flows a deeper one that fashion is powerless to alter. The love of flowers is not dead. Above all others, men love and have always loved sweet flowers. Violets deeply blue, chaste lilies, blood-red clove carnations, "sweet-william, with his homely cottage smell," lads-love, faint primroses, blushing roses, and many others (dear to Corydon and Phyllis centuries ago), are no less loved to-day. The daisy, that stirred the deepest feelings in the breast of Chaucer, has touched to living fire the best of our poets ever since; and still, as in long bygone times, our children deck themselves with spangled chains of buttercups and daisies.

Our national proclivities unmistakably tend towards an excessive use of flowers. The extravagances of Cleopatra, of Nero, and of Heliogabalus, have in our day been all but repeated, and there is undoubtedly a noticeable tendency among the monied classes to great expense in that direction. At a recent private marriage in Scotland, not in a flowerless season, the cost for floral decorations alone was £1400; and this represents only on a small scale the outlay for special decorations, following as we do these customs as observed in America, where every part of the house, as well as of the church in which the ceremony is performed, is quite hidden with flowers. And, apart from these special functions, flowers are in every way employed with a profusion that is well-nigh amazing. Our present

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methods of arrangement, it is true, are largely responsible for much of the waste of material that occurs; nor, as long as flowers are arranged as at present, can there possibly be any diminution, but rather an increase, of the waste. If we look for the grounds on which this too lavish employment of flowers is based, we fail to discover any solid foundation. On the other hand, a moment's consideration would make it evident that the charm of flowers rests in the individual flower, and not in numbers. All phases of flower-culture show that quantity is not essential; and the few yards of flower-adorned plot beside a cottage door may possess a beauty equal to and provide as true a pleasure as that bestowed by an extensive flower garden.

In much the same way a few beautiful flowers are as attractive as many. This is no new discovery. The want of appreciation of the individual flower has, in fact, greatly exercised the minds of those who have tried to show this appreciation in a better way; but hitherto, unfortunately, the effect of their teaching has been infinitesimal in result. It was fondly anticipated that descriptions of the unique floral arrangements of the Japanese, which are based on principles that bestow a due regard on every part of the plant—on flower, stem, leaf, and branch—would have tended, when fully comprehended, to lessen the wasteful employment of floral material. Our native genius appears, however, to be altogether averse to the severely formal methods of the Japanese, simple and attractive as these undoubtedly are. But, surely, while retaining our national characteristics, we might borrow valuable hints from them, particularly in their methods of employing flowers and

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Bent Rikkwa Arrangement, Shin style. Reproduced, by permission, from *The Floral Art of Japan*, by Josiah Conder.

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foliage, of both of which they use so little compared with us. Some of the reproductions of photographs are introduced in this book to show that the employment of, comparatively, a few flowers, in even large vases and in important arrangements, detracts nothing from the effect as a whole, while the charm of each unit is enhanced. People who purchase every flower they use should require little persuasion to adopt a method that conduces to lessen expense; and indeed all classes, especially during seasons when flowers are scarce, might give the system a trial on its merits.

Finally, there will always be people who entertain ideas peculiar to themselves concerning flowers and methods of arranging. They tolerate certain flowers only; sometimes they profess antagonisms to particular colours; concerning the use of foliage they exhibit strenuous likes and dislikes; and occasionally they discard old favourites without any apparent reason. These and similar matters, it need hardly be remarked, must be taken into account by those whose duty it is to provide flowers.

It will be obvious, from what has been expressed above, that, while there are certain principles underlying the whole question of cut flowers and their use, there are also unwritten laws that are perhaps too strong for any principle, no matter how correct nor however advisable that it should be followed. We shall always bunch primroses, and maidens will continue to adorn themselves with posies of sweet violets. Nor does the personal equation cease here, for it is an undoubted fact that not everybody is capable of selecting and arranging flowers to advantage. Many, after long experience, sink into

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mannerisms, so that when one sees a single example of their methods, one sees them all.

Truly, we may remark of flower-arranging as Izaak Walton did of angling, that it is "somewhat like poetry: men are to be born so, with inclinations to it, though both may be heightened by discourse and practice; but he that hopes to be a good (decorator) must not only bring an inquiring, searching, observing wit, but a love and propensity to the art itself."



Arrangement with Three Flowers.

Arrangement with One Flower.

Completed Japanese Arrangements of Irises in Standing Vases.

CHAPTER III

SELECTION OF COLOURS—MANY FLOWERS NOT MONOCHROMATIC—THE EFFECT OF LIGHT—CHARM OF PISTILS AND STAMENS—SCENT IN FLOWERS—FORM—DOUBLE FLOWERS—RUDS—FOLIAGE—SEED-VESSELS—BARKS—“ONE FLOWER” AND MIXED ARRANGEMENTS



IN touching on the question of colours, it is worthy of remark that it is one upon which even artists disagree; and that many people, though not colour-blind in a literal sense, are yet to some extent deficient in the power to distinguish differences of colours.

Probably, therefore, no problem in connection with cut flowers is more difficult to solve than that of selecting colours that will please. It is true that few colours are unpleasing; but many are only slightly effective when used alone, neither do they always blend acceptably with others. For these reasons it is desirable that inexperienced decorators should restrict themselves to simple compositions in which one or two colours are used, and, that they may do so with the less hesitation, they may accept it as verity that these always give satisfaction. It is hardly possible to go amiss with yellow, of which there

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are numerous shades, deepening from pale lemon to orange cadmium. In yellow therefore, with its affinities, there is a wealth of material, most of which goes well with pink and rosy tints. Red, though apt to strike one's nerves rather harshly, can be toned down to be very effective, and it is a splendid complement to certain blues. Tuberous begonias and sweet-peas provide examples of pink, rose, and red shades which blend well together; while, on the other hand, the greatest discretion needs to be exercised in using the same colours in geraniums. Crimson, either light as in poinsettia, or very dark as in Uriah Pike carnation or Maggie Hodgson malmaison, is also of much value either employed alone or blended with yellow tones, pink, or lavender.

Blue is, perhaps, not an adaptive colour. With the exception of deep orange, no colour is less represented among flowers than a true blue, of which *Salvia patens* is a good example. Gentianella, *Lycopsis arvensis*, and Italian huggloss are other flowers of good blue. The blue of cornflower, of delphinium, of love-in-a-mist, are other examples of what may be called satisfactory blues, to which orange of the shade of W. A. Richardson rose affords a perfect complement. In some blue campanulas, the common harebell for instance, and rampion, it is washy; yet, arranged with fennel flowers, *Thalictrum minus*, and yellows of not too strongly pronounced shades, a lovely combination results. Lavender, on the other hand, is always good, as witness the marvellous beauty of cattleyas and of sweet-peas of that shade, as well as English irises, and how well it blends with yellow, bronze, crimson, and purple. The last, when strongly inclining to red, as we find it in *Iris reticulata*, *Lilium*

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Martagon dalmaticum, and in some kinds of English iris, is a glorious colour. Some people dislike lilac as it occurs in some kinds of phloxes, yet how inexpressibly beautiful is wistaria and rosy lilacs of all depths. Violet, as in *Salvia Horminum*, is also good; and brown, too, of which we have either to take, for decoration, coreopsis, a few kinds of oncidium, or else to wait till autumn browns the bracken, beech, or sweet chestnut.

White and green are usually employed as supplementary to other flowers. In mixed arrangements white is almost indispensable; but it is also useful, apart from colour. How truly charming are some of the white chrysanthemums, Dorothy Eckford sweet-pea, eucharis lily, *Lilium candidum*, and narcissus of the poeticus section! At the same time, discretion must be observed in employing together whites not of the same tones; white *Odontoglossum Alexandræ*, while perfect with lily of the valley, does not blend with Niphetos rose. Disabilities of a like nature obtain in yellow flowers. Green is a variable quantity; sometimes tender and almost yellow, as, occasionally, in the young foliage of the oak; or, again, apple-green, or the greeny-yellow of the Norway maple and the red-berried elder; or, again, a full, deep green, as in *Piptanthus nepalensis*; or, once more, bronzy-green as in some oaks, and glaucous-tinted as in *Funkia Fortunei*.

Many flowers owe their individual charm, as far as colour is concerned, to being, not monochromatic, but to possessing two or more colours in the one flower. To this is largely due the charm of the stellate forms of cineraria; the coloration of the central florets being as distinct, and as variable as that of, the outer ring

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of petals. The Swan River daisy, and more particularly the white variety, owes much of its beauty to its dark central disk. Many yellow flowers have an additional attraction from their diversely coloured centres; and it may be remarked of composites of one shade of yellow that, as a rule, they are lacking in refinement. What a brilliant combination, on the other hand, is the yellow bloom of *Rudbeckia speciosa*, with its bronze-green golden-speckled centre, which changes with age to almost black; or how pleasingly soft the two shades of yellow in the yellow variety of *Chrysanthemum frutescens*; or the green tints in some of the single autumn chrysanthemums; or the browns in single marigolds. White composites vary in the same manner; and so we have white and violet in the Cape marigold, white and green in *Chrysanthemum uliginosum*, and white and yellow in the horse-gowan. How marvellously attractive, too, is the blending of colours in some sweet-peas, blues, and purples shot with crimson; or in delphinium, in which blue, purple, crimson, and dark brown are sometimes found, making combinations lovelier than one could believe possible. In Shirley poppies, again, we find such out-of-the-way combinations as pink and scarlet. Fancy carnations, quaint-coloured orchids, irises, and many others, will no doubt also suggest themselves to those intimately acquainted with flowers.

Any mention of colour in flowers would be incomplete that did not refer to changes attributable to difference of season, and to light, natural or artificial. It has been observed in pansies that colours are brighter in the early months of the year than in summer; while zonal geraniums provide a good example of variability

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of tone at different seasons ; the colours, as the days shorten, losing the suspicion of commonplace that hangs about them. This is observable in the case of plants growing in the open, and is accentuated in those cultivated in glass structures, the pure and clear and perfect coloration during the latter part of autumn and in winter being lost to some extent in spring. Towards autumn colour-effects change many times a day, the morning light showing flowers in a different tinted robe from that of noonday, and noonday from that of evening. Forcing flowers into bloom largely affects colours, and methods of cultivation also do so ; nitrogenous and phosphatic manures, when judiciously applied to flowering plants, always improving colour tones. Usually, too, the colour of a flower on the plant, and of the same flower arranged in a vase in an apartment, is slightly different ; bright flowers appearing less bright, while flowers somewhat dull become altogether insipid.

The effect of artificial light on colours is striking. Gas-light, itself yellow, obliterates yellow (candles producing a less marked effect) ; while in the case of orange-yellows, it actually deepens the shade. Electric-light brightens pink, and illuminants in general intensify rose, and transform some shades of purple to crimson. Blue, on the other hand, is always dull, and is really a summer colour. Browns, however, are deepened by artificial light, and might well be employed more extensively for all kinds of decorative purposes.

Pistils and stamens, those interesting members of flowers, also play their part. In the majority of flowers they are either hidden or inconspicuous ; but

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in some of the most entrancingly beautiful, lilies for instance, they impart additional charm, not by form merely, but also, and particularly in the anthers, by colour. *Lilium speciosum* and its varieties may be instanced as a species, and there are many more where these play a double part, the lengthened stamens giving a distinct character to the flower, and the variously coloured anthers adding to the colour effect. In the anthers of *L. Batemani*, of other varieties of *L. elegans* and of *L. szovitsianum*, colour is almost entirely the distinguishing property. The general effect of the Christmas rose is white; but a glance discovers something more than mere whiteness—the centre of each flower being occupied by creamy anthers, with pink-coloured stigmas rising above them, and a ruffle of green, which botanists describe as the flower, at the base, neatly arranged around the whole. *Helleborus abchasicus* (sometimes called *atrorubens*) is still more attractively arrayed. The Scotch crocus, with its prettily striped segments, is worthy of admiration, but the latter represent its outward beauty only; the flower, when fully expanded, showing a whitened disk, the charm of which is enhanced by yellow anthers in its centre, and in particular by the deep orange styles that lord it over the whole flower.

The organs of fertilisation in tulips, though quaint, are yet very beautiful; while of single roses, poppies, which display much diversity of colour in their anthers, passion-flowers, pears, peaches, apples, and others, it is perhaps unnecessary to write, as everybody must be acquainted with them. The practice of removing anthers from flowers, especially lilies, destroying as it

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does much of their attractiveness, is one that cannot be commended. Some regard it as an act of desecration.

In the choice of flowers, scent, "the breath of flowers," as Bacon called it, is another determining quality. Perfume, in the case of not a few, is indeed their chief attraction. Nobody cares for a scentless rose or carnation; and, apart from fragrance, the sweet violet would attract no more attention than the equally pretty though scentless wood violet. But it is needful to use discretion in selecting highly fragrant flowers. Even the faintly perfumed sweet-pea makes the close atmosphere of a room the reverse of pleasant when used lavishly; while such strongly scented flowers as the stephanotis, tuberose, mock orange, and jonquil, have to be used very sparingly. Some attractively beautiful flowers emit a disagreeable smell when cut. Such are bird-cherry, crown imperial, wild valerian, forget-me-not, which smells badly at night; while mignonette, the wall-flower, stock, and others of the cruciferæ taint water so quickly that they are often the occasion of the diffusion of bad odours. Moreover, there are people so deficient in the sense of smell that they imagine odoriferous flowers to be devoid of scent.

Form is frequently overlooked in the selection and arrangement of flowers, yet it is as important as colour. If colour was everything, then the scarlet of any plant would satisfy our desire for brilliance, or a white dead nettle would be as acceptable as a spotless lily. But an analysis of our feelings regarding any flower will, apart from its perfume, be found to be based as much on its form as on its colour—the bias tending sometimes the one way, sometimes the other. The doubling of

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flowers provides new forms which are sometimes as attractive as the single blooms from which they were derived: sometimes more attractive, indeed. Double narcissi have been condemned as mere monstrosities, but the exquisitely formed Sulphur Phoenix is a living proof to the contrary. In double roses alone we have an inexhaustible store of beautiful forms, and we have only to pass in review the many attractive double flowers of our gardens to be assured that we should be florally very poor if, with some exceptions, they had no existence. Nor does the attractiveness, so far as form applies, lie solely in the flower, for it frequently extends to the stem and to the foliage; these sometimes being as attractive as the flower itself. *Lilium pardalinum* affords a good example of such plants, perfect in the beauty of stem, leafage, and flower. Such a slenderly dowered subject as a tritoma exhibits like effects; for when its flower is cut with only a few inches of stem attached, how absurdly inadequate is the presentation of its individual character compared with one cut with a stem several feet in length. A recognition of this fact is essential to the artistic employment of flowers; and it may indeed lead, on occasion, to the complete furnishing of vases, with one stem only, of a particular flower, as in the case of a well-developed growth of that exquisite Japanese anemone, Queen Charlotte, which, with its lovely and perfect blooms, its buds in various stages of development, its noble stem, and no less noble foliage, requires the addition of no other material to furnish a vase effectively.

Stem value is strongly marked in such common



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Lilium auratum, showing the value of long stems.

[To face p. 36.]

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flowers as daffodils and tulips, among which those with very long stalks are altogether superior to the flowers of the same variety with stems only a little shorter; and, as a rule, short-stemmed flowers, used in conjunction with long-stemmed flowers of the same kind, lessen the dignity of the arrangement, and impress it with an air of commonness that is absent when long-stemmed flowers are arranged by themselves. Moreover, length of stalk punctuates the lightness of flowers naturally graceful. Of such, mention may be made of the sweet-pea; sprays with stems six inches long possessing, only slightly, the airy attractiveness of others with stalks eighteen to twenty inches in length. Still more marked is the difference in effectiveness in the case of some plant, such as the eucharis, the flowers of which are commonly used singly, practically without a stem, and those cut with the flowers and buds intact on the long flower-stalk. In its effect the flower is quite distinct in the two cases, and as to which is the better way there can be no question: the flower should be arranged as Nature produced it, with stalk entire.

Flowers and buds, it will be noticed, have been mentioned in conjunction; and the value of the latter, in a great number of instances, is so striking that a few words must be accorded them. When buds are prominently displayed along with flowers on the plant, it may be accepted as a good rule that they should be employed together when cut. Carnations afford a common example; and sweet-peas, which are more charming when arranged with buds and a few tendrils only, than with foliage and without these. Some of

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the sunflowers, with poppies, dahlias, lilies, and roses, need only to be mentioned to bring to mind the beauty of their buds. Exquisite, too, are the expanding buds of trees; the fat, fleecy buds of the willow; the deep tint of the almond; the tender green of the birch; the rosy plumelets of the larch. Need it be said that it is possible to overdo the use of buds, which, when used with flowers, must nearly always be subordinated to the latter?

The choice of foliage has of late years been satisfactorily settled by many floral decorators in setting-up each flower with its own. The philosophy of the reasoning that leads to this extreme simplicity in floral arrangements—for, generally, only the one flower and the one foliage is employed to furnish vases or to decorate dinner-tables—is, that Nature provides the proper foliage for each, and Nature is not likely to have made a mistake. That would be a proposition the correctness of which no one could impugn if Nature provided foliage primarily as a setting to flowers, instead of which it may not be rash to conclude that such a use of foliage does not enter into the ideal of plant life at all. A certain number of plants are dowered with foliage that fits perfectly their flowers. Of such, to name a few common plants, are the majority of irises, certain kinds of lilies, carnations, primroses, and violets. Nature, however, has been less kind to not a few plants, of which Oriental and Shirley poppies may be named; and it is surely preferable to arrange these with suitable foliage derived from some other plant, rather than with their own. At the same time, in many cases in which stem and bud are duly regarded

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and enter into floral compositions, foliage may be restricted to a minimum and occasionally dispensed with altogether.

But it would be a distinct loss if the abundance of beautiful foliage provided by plants was to be even in part neglected, because in some cases the plants are flowerless, their flowers unpresentable, or not always in season. Think of our ferns, rushes, horsetails, the wealth of beauty in the leaves of shrub and tree, the graceful clothing of fennel and thalictrum, the broad leafage of funkia, the long blades of wild iris, the glory of colouring in croton, the charming greys of artichokes and sea-hollies, the exquisite tints in the tender young leaves of columbines, pæonies, epimediums, astilbes, and spiræas in early summer, and the vast procession of tinted foliage in autumn—and ought we to permit that profuse provision to pass away unemployed? Lovely, too, are the immature flower-stems of some plants—*Astilbe rivularis* and *Spiræa Aruncus*, for instance.

There is a limited number of plants whose seed vessels, or parts of these and their seeds, are indispensable. Winter-cherries, honesty, rowans, rose-hips, cuckoo-pint (*Arum maculatum*), and gladwyn (*Iris fœtidissima*) are so well known as to hardly require mention. In addition to these, there are many plants generally unsuspected of charm; such as nigella, rue, black knapweed, *Echinops Ritro*, sea-hollies, dogwood, and several barberries, all of which are useful.

Bark, perhaps, hardly enters into the thoughts of the majority of floral decorators, yet several barks are distinct and good in colour, and therefore valuable. They are, of course, mostly useful during winter; but

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some, as *Neillia opulifolia*, equally so in summer. The bark in this case is yellow. Another good yellow bark is found in *Salix vitellina*; violet, or rather blue-white, in *S. daphnoides*; green in *Piptanthus nepalensis*, *Kerria japonica*, and *Leycesteria formosa*; red in dogwood brambles and roses; white and brown in rubus; and brown in deutzia and spiræa.

This chapter would be incomplete without a reference to "One Flower Arrangements," and to mixed compositions. Like so many matters connected with flowers, it must not be too hastily assumed that one particular flower in one or two varieties is the best and therefore the proper method to furnish out floral decorations. That it possesses advantages is no doubt obvious, and that certain flowers lend themselves to this usage is equally clear. The *Anemone japonica*, referred to on page 36, is a case in point; and the picture of Christmas roses (facing page 170), and of China roses (facing page 22), speak for themselves. Indeed, so greatly to be preferred are some flowers arranged without admixture of others, that primroses, violets, and daffodils have been bunched separately for as long back as we have any record of posies. To the above names may be added those of roses generally, carnations, pinks, lilies, Spanish and English irises, tulips, cornflowers, sweet-peas, pæonies, begonias, gladioles, montbretias, water-lilies, single dahlias, chrysanthemums, and many kinds of orchids, all of which, and many more, are charming by themselves. In the case of sweet-peas, gladioles, irises, and chrysanthemums, it is not only possible but desirable to select particular varieties of one good colour, in this way diversity



Photo by J. Munro Bell.

Liliun testaceum, on short stems, showing how the dignity of a handsome flower may be lost.

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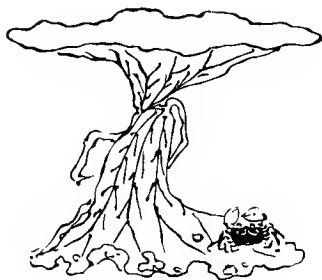
in floral decorations being secured to an almost indefinite extent. There are decorators again who, while not restraining themselves to one flower, yet hesitate to use more than two or three, and these generally colour varieties of the same species. This, too, is a method not to be despised. How lovely is a combination of cream, mauve, and rose (of "Lord Rosebery" depth) sweet-peas, or a triple combination of the colours of the cornflower, or of bronze, cream and yellow, or deep pink chrysanthemums! In mixtures of this nature, where several kinds of flowers are employed, some discretion is necessary, as was apparent when, a few years ago, red and blue, with white in combination, were constantly set out in the crudest colours.

Happily, mixed arrangements of many flowers thoughtfully chosen are quite as pleasing as those confined to a few or to one only. Sweet-peas, tea-roses, begonias, chrysanthemums, and many others are just as lovely in mixed colours as when one or a few only are used. Nor need we limit ourselves to a mixture of one species, because flowers of diverse form, and in many colours, harmonise perfectly. Not the least valuable consideration regarding this method is that those who have only a few flowering plants can cull sufficient, one from this and another from that, when it would have been impossible to gather enough of any one or two. Moreover, in arrangements of this kind, foliage of diverse form and colour may be safely introduced to the increase of the decorative effect of the whole; and, in a word, the diversity that may be secured by a careful choice of foliage,

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stems, fruits, grasses, etc., in mixed arrangements, is almost endless.

In the photo reproduction opposite there is, in addition to that of the flowers themselves, such very distinct foliage as that of *Berberis aristata*, *Fatsia japonica*, *Azara microphylla*, and royal fern.



Japanese Flower Vase



Tall composition of Chrysanthemums, Michaelmas Daisy
and Pampas Grass.

[To face p. 42.]

CHAPTER IV

SELECTION OF MATERIAL—EFFECT OF CULTIVATION—WHEN
TO GATHER FLOWERS—AGE OF FLOWERS CONSIDERED—
HOW TO GATHER—TREATMENT WHEN CUT—GRASSES—
EVERLASTINGS—SHOOTS OF TREES



FEW points that affect the lasting properties of flowers, and to some extent their beauty, must be referred to before treating of the selection of material. One of such points is the influence of cultivation.

Probably most people imagine that flowers of the same kinds, no matter where or how cultivated, are equal in all respects the one to the other. That, however, is not the case. Flowers cut from plants cultivated in pots exhibit very markedly the effects of cultivation, whether good or bad. Under-watered plants produce worthless flowers; while those from plants systematically over-watered, though well-developed, are not long-enduring in a cut state. It is also disadvantageous, in the cultivation of flowers in glass structures, to give plants a higher temperature than they require, and this is particularly the case with hardy plants forced into flower out-of-season. Late chrysanthemums, not allowed to flower till January or February,

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present a case by itself, the blooms in these months lasting a short time, compared with flowers cut two months earlier. Other seemingly trifling matters that may be mentioned^r which affect flowers produced in glass-houses are respectively shade from sun during summer, and efficient ventilation: hot sunshine, if not intercepted by some simple shading, having a prejudicial effect on flowers grown for cutting—roses, for instance, falling in pieces in a few hours; while badly ventilated structures render flowers and also fern fronds so tender that those produced in a close and moist atmosphere droop almost as soon as cut.

Flowers which are the production of stunted or starved outdoor plants, are neither long lasting, nor do they possess a beauty equal to those from plants that have been well grown. To this, there is the opposite extreme—that of plants grown in soil liberally manured, especially with rank manure over-exciting in its qualities. Flowers produced under these conditions are coarse in texture, and quickly collapse after being cut. It is noteworthy, too, that a less valuable class of flowers results from loose soil than from that which is somewhat firm. Dry weather, that is, dry enough to lessen moisture in the soil to a considerable extent, is prejudicial, rendering flowers lustreless, causing petals to drop shortly after expansion, while foliage loses its freshness. Application of water in sufficient quantity to moisten the soil as deep as the roots descend is, for these, if for no other reasons, necessary. Pure water, however, is less valuable than that strengthened by manure; a cheap and effective manure-water being composed of one ounce superphosphate of lime dis-

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solved in three gallons of water. For roses, dried blood may be substituted for superphosphate. A distinct increase of lustre and beauty of colouring will appear on the flowers subsequent to applications of either of these.

Continued rain, resulting in sourness of soil, is also injurious to flowers, the petals being easily damaged, while the flowers lack brilliancy and purity of colour, and their lasting properties are seriously impaired. "Soft" flowers, such as dahlias, are affected to a greater extent than Michaelmas daisies, which, in a wet season, are of inestimable value.

With regard to the question of which this chapter mainly treats, it has been long observed that flowers are in better condition in the early hours than at any other time of the day. Old writers recommended violets to be picked before sunrise, ere their fragrance was dissipated; and almost all the references in old garden-books show that flowers were gathered early in the day, when they are at their freshest, fairest, and, in general, sweetest. Some object to gather flowers while dew is on the petals; but that need be no hindrance, a dew-besprinkled rose being preferable to one cut after the dew has gone. Next to the morning, late in the evening is the best time to gather flowers; while the worst time of all is on sunny days, when the sun is high—or from 11 A.M. to 3 P.M. During early spring, late autumn, and winter, it is perhaps unnecessary to be so particular, though some people prefer, in all seasons, to cut flowers in the morning, not only in the open, but also in hothouses.

Many people like to cut material, to be sent a distance

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by post or by rail, rather in the evening than the early morning, in order that it may be quite dry when cut, and that the stems may stand in water all night, which is deemed an advantage. It is a good system to adopt, where flowers are dispatched early in the day; but clearly not in the case of material not forwarded till midday or later, when gathering in the morning is the better method; two or three hours in water being ample time for flowers to imbibe the water they require. Moreover, flowers lose freshness if cut long previous to being packed. The country gardener frequently has no option when to cut, material being wired for at all hours of the day. If cut at midday, flowers may have their stems, for a short period, put in hot water, at 90 to 110 degrees.

The condition of the flower itself is not without importance. If young—in other words, not yet arrived at its highest state of perfection—a flower will continue in good condition longer than a fully developed or an older one; and, while it lasts, it is fresher and more fragrant. For these reasons, when possible, flowers should be cut in the bud state. Gladioles, daffodils, amaryllis, tulips, foxgloves, poppies, roses, and, in fact, a host of flowers, may be cut when the bud is at the point of bursting, or where there is more than one, with the greater number at a stage even less advanced. Christmas roses afford a good illustration of a common flower which, cut in the bud, is more lovely than if permitted to expand on the plant. Many of our beautiful flowering shrubs, too, when cut in the bud, produce flowers of enhanced loveliness. Not a few may, indeed, be forced into flower and leaf by cutting when

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the buds are quite small, the stems being put in jars of water and stood in a forcing-house, or in a warm room.

It sometimes occurs that a quantity of one kind of flower is required, perhaps for a dinner-party on a given date, the stock of plants being insufficient to supply enough at one gathering, which often happens with roses. Blooms, in this case, must be cut a little previous to the usual stage; roses just before the buds begin to open. Under ordinary conditions these continue to grow and would expand before the date on which they are wanted. On that account they must be accorded a special treatment. My own plan is to tie them, according to the variety, in bunches, of nine to twenty in each bunch. The bunches are dipped in pure water, and immediately thereafter enveloped in a sheet of moistened packing-paper, and over that a sheet of dry paper, to check evaporation. They are then placed in a cool room or cellar till wanted. Treated thus, scarcely any growth is made. Tulips and many other flowers suspend growth if laid on damp moss on the floor of a cool cellar; or the bare floor, if damp, forms a desirable medium for this purpose. In these instances, to insert and keep the stems in water would inevitably defeat the end in view, as the buds, instead of remaining in a condition of inactivity, would certainly go on to full expansion.

For transmission, the ideal stage to cut flowers is undoubtedly in the bud. Tied into little bunches, they are packed into the minimum of space, and provide the greatest pleasure to the recipient in watching their daily progress towards floral perfection. Everyday requirements, unfortunately, do not permit the adop-

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tion of a method so simple. The florist would gladly place his produce on the market in the bud; but the public on its part refuses to purchase any but fully developed flowers, when, it may be remarked, their beauty is already at the point of waning. It is the same with the private grower; but flowers, as a rule, being required for immediate effect, material has to be chosen, but as young as may be had.

It is obvious, therefore, that the majority of flowers cannot be cut quite young, nor, in certain instances, are they wanted. A rose-bud, or a rose half expanded, is lovely, but not more lovely than one displaying its full-blown charms. In the open flower the deep pink tones of Captain Christy, the orange of Gloire de Dijon, the shading of Souvenir de la Malmaison, surpass the colouring of the same varieties at an early stage. Nor is it advisable to gather all flowers previous to full expansion; lily of the valley, if cut before all the bells on the spike are open, being apt to droop, while flowers of some kinds of orchids may be left on the plants for weeks, and, if not too old when cut, last almost as long as those cut when just expanded. Old flowers to travel should, however, invariably be rejected, collapsing as they do at any moment.

A real difficulty for many people is to know when a flower has reached the stage when its value as a cut flower is past, a slight knowledge of botany being helpful in determining that question. The condition of composites, for instance, can be judged by the state of the disk of florets in the middle of the bloom. If all are not open, then the flower is not too old. *Rudbeckia speciosa* provides a good example of what is



Photo by Mr J. R. Coltart.

Passion Flowers. Arranged by Mrs Curr.

[To face p. 48.]

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meant. The centre of this flower, when young, is a deep bronze-green, with here and there specks of yellow on its surface. When the last of the specks has disappeared, the centre becomes black-brown, and the flower is in its most attractive condition; but its part in the economy of nature as a flower has passed, and, cut at this stage, it will not last. No flowers last better than composites; and when they fade prematurely, the reason, in general, is that the flowers when cut were already nearly past. Other flowers, by a diminution of brilliancy in colour, indicate that the meridian of their beauty has been reached. Young flowers, as a rule, may be distinguished by still retaining something of the colour of the bud, yellows commonly being slightly green; but when the flowers are old, these become deeper, sometimes even orange tinted. Blues, on the other hand, have a trace of rose-colour, and reds of violet.

Flowers produced in trusses exhibit age in various ways. Zonal geraniums are at their best previous to the fading of the central pips, and at their worst when no unexpanded buds are found under the truss of open flowers. Verbenas, still fresh, have a few buds not quite open, and rhododendrons a flower or two in the upper part of the truss not fully expanded. When the lower blooms of these lose the peculiar lustre common to most flowers, the truss is then too old. When honey-bees and humble-bees are busying themselves with flowers, some discretion is needed in selecting the latter; because those which have arrived at the stage when fertilisation takes place will certainly be fertilised by the insects, and will fade shortly afterwards. The

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flowers of carnations and single dahlias must be cut young, if bees abound, in order to last.

When frost may be expected in late autumn, flowers, still unexpanded, if cut, will keep fresh for weeks in a cool apartment, the stems being placed in water. In this way, all the sweet-peas, the carnations, the gladioles, and Michaelmas daisies in bud, may be preserved till at least a month later than otherwise possible, the flowers opening meanwhile in water. Frosted flowers, which sometimes have to be gathered, require careful handling, on no account touching the blooms with the hand. To thaw frosted flowers, immerse them for a time deeply in cold water.

Material gathered when wet, or while it is raining, demands special treatment. Some flowers are little the worse of a wetting; others, the sweet-pea, for example, resent it. No flower cut when wet should be bunched or crushed together with others, till having been gently shaken, to relieve it of all the moisture possible. If to be packed for transmission, the flowers should be conveyed to a well-ventilated garden structure, and laid out singly till almost dry, when they may be packed without injury.

It may seem superfluous to say anything as to how flowers ought to be gathered. Yet, as a matter of fact, opinion is divided on the point. Daffodils, lily of the valley, violets, cyclamens, winter aconites, wood hyacinths, and squills in general are best pulled. Children break or pull flowers, and many older people cling to the same habit, breaking off the flowers they gather. Hard-wooded plants in pots, and shrubs also, are damaged badly in this way; sweet-peas are pulled

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up by the roots; and, in a word, it is a method that demands some discrimination on the part of the flower-gatherer. Of those who cut flowers, some use scissors as the proper instrument; but the majority favour a sharp knife as an implement that cannot be excelled. A cross cut is not so desirable as a slanting, especially in the case of woody vegetation; a larger surface in the latter case being provided to absorb water. Though a short-stemmed flower is less decorative than a long-stemmed one, the former lasts longer; and this is especially the case with lilies, the stems of which increase in hardness the nearer they are to the earth. Long-stemmed tulips are apt to hang their heads; a bashful habit that is overcome by standing their stems the whole length for a short time in lukewarm water. Lenten roses, when cut with long stems, sometimes fade quickly; while the flowers, when detached, each with its own short pedicel, do not exhibit this disappointing infirmity. Notching the stems of bamboos above the nodes is sometimes effective in extending the period of their usefulness; and in all cases it is desirable to immerse the stalks of long-stemmed flowers somewhat deeply in water.

The life of a flower is somewhat shortened by not putting the stem in water immediately after being severed from the plant. Instead, flowers are generally laid in baskets, carried in the hand, or laid on tables, remaining perhaps an hour or more without water, and all the time deteriorating; whereas, if the stems are immersed in water as soon as cut, life is appreciably prolonged. Flowers, of which poppies may be named, that usually shed their petals soon after being arranged,

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do not do so if the stems are placed in water immediately they are cut. Others, as pentstemons, droop irrecoverably; a regrettable tendency that is obviated by similar treatment. Many wayside and field flowers that are rejected on account of their supposed lack of staying qualities, provided they are gathered in the morning, and the stems at once immersed deeply in water, are really long lasting.

To restore flowers that are flagged before being placed in water, nothing surpasses immersion of the stems in hot water, at 90 degrees for soft-stemmed flowers, and quite hot for those of a woody nature; but although the flowers assume their normal appearance, they cannot be expected to equal those whose primitive freshness had not been lost.

A prejudice exists against cutting the shoots of shrubs and trees before the leaves are fully developed, on account of the foliage withering up. This, it will be seen, debars the use of some of the loveliest material of summer—the tender foliage of oak, beech, willow, maple, larch, and rose, all surpassingly beautiful. I have never experienced the evils said to attend the use of this type of vegetation, nor would others, if the shoots were plunged in a tank of water as soon as cut, and the foliage not allowed to get dry till arranged. A good rule with this kind of foliage is to pack it wet. Ligneous vegetation of some kinds is attractive in all stages of growth; *Prunus Pissardi* providing tender and graceful material when young, the full, dark foliage of summer; that of autumn, crimson-tinted, and all alike valuable for long-standing properties.

An acceptable class of material is that of dried and

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coloured foliage, grasses, everlastings, and coloured shoots of shrubs and trees. Much of the former is, of course, available only at the time the leaves change from green to warmer colours ; but if the shoots of birch, beech, oak, and sweet chestnut are cut a little time before the leaves assume their autumn tints, the foliage will change and will cling for a very long time to the shoots. Bracken, if caught at the right moment, when the green has changed to a light brown, and gathered dry, will last all through winter. Grasses are best gathered before the seeds are formed, tied in small bunches, and hung up in a dry, warm room, till all moisture is evaporated. The result of letting material of this class stand too long before cutting is seen in the common bulrush, the heads of which, during winter, fall out piecemeal. Everlastings are prepared in the same way as grasses, the flowers being cut in a young or not fully expanded condition, and, of course, on a dry day. Many flowers, not really everlasting, such as *Gypsophila elegans*, eryngium, statice, globe thistles, and catananche, treated in the same manner, keep well. All the above are useful for church decorations, balls in winter, and for decorating apartments. Coloured shoots, such as willow and dog-wood, are cut in November, as soon as the foliage falls, tied in bundles, and the cut ends placed a few inches deep in the ground till required. Many flowers are successfully dried in sand—a process that has been known for centuries ; while roses and other flowers were dried in the sun, and preserved in other ways, for winter use, hundreds of years ago. The author of an old black-letter book remarks thus :—“ Note that roses and other floures dried eyther in the sunne or oven do

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longer and better retain their strength, savour, and colour, than being dried in the shadowe." Material valued for its seeds or fruits is gathered when ripe. Honesty, when the outside coverings of the seed vessels are at the point of falling, and the dissepiments not yet exposed to the weather, is clearer than if left in the open till wanted. Gladwyn, if not ripened before winter, should be cut and placed in a warm room, when the capsules will slowly open and expose the ripening seeds. Knapweed, *Atriplex hortensis*, love-in-a-mist, and other material appreciated for the seed vessels, should be cut when fit, and not left exposed to be spoilt by wet. Bunched, and kept in a cool and dry room, they last a long time; as will also *Humea elegans* and celosia, both of which should be thoroughly dried at root previous to being cut.



Rocholl's Flower Displayer.

CHAPTER V

PACKING FLOWERS FOR TRANSMISSION



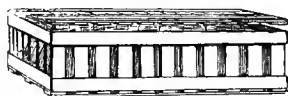
SUCCESS in the transmission of flowers, though depending largely on proper packing, is also affected to a large extent by the condition of the flowers, as well as by other matters treated in Chapter IV., to which the reader is referred.

Flowers, when they form, as they frequently do, the topmost layer of a general assortment of garden produce, with a few rhubarb leaves underneath and over them for packing, can hardly be said to be packed at all. I myself frequently receive flowers without any packing whatever, the party forwarding merely throwing them into a box and sending them on. Quantities, according to the post-office authorities, on account of packages being so fragile as to be unable to stand a slight crushing, are destroyed in transit.

Packing-cases are to be preferred, which, while light, are also strong. Cardboard-boxes are useful for small quantities, as a few violets or lilies of the valley; but the cardboard must be stout, and care taken that the flowers are not wet-packed, else the box and its contents will be reduced to a conglomerate of pulp and vegetation. Baskets and hampers of wicker-work are capital for

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flower-carrying, and especially for transit by post; but wooden boxes, which are cheap and lasting, and well adapted to the rough usage of the rail, are usually employed. When flowers in quantity are constantly being transmitted, it is desirable to have boxes of several sizes. A generally useful box measures 2 feet in length by 1 foot 2 inches wide and $5\frac{1}{2}$ inches deep. A smaller size is 1 foot 6 inches long, 1 foot wide, and $3\frac{1}{2}$ inches deep; but, for long-stemmed flowers, boxes proportionately lengthy are required. Light wooden crates, in which saladings and pears are imported from France in winter, are admirable for carrying flowers during the summer months, over-heating in transit being less usual in these than in wooden boxes. They vary in size; but the one measuring 2 feet 3 inches in length by 1 foot in width and 9 inches deep, may be accepted as a thoroughly efficient size for flowers.



French Crate.

Cigar-boxes, soap-boxes, and those in which various grocery articles are packed, are useful for sending flowers to people who are not likely to return them when empty. There is naturally a dislike to use those in which strongly scented goods have been packed; but the expedient of heating the inside of the box over a glowing but smokeless fire, with the addition of a lining of glazed paper inserted previous to packing the flowers, obviates bad smells.

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Miss Grant, Hill House, Nairn, recommends the following method of packing: Stout brown paper is employed as an outer cover, one or more sheets of the desired size first of all being laid on the floor, and on these branches and shoots of trees and shrubs, with their cut ends towards the outside of the paper. On these the flowers, in bunches, are arranged, with the flower heads also towards the middle; and when the desired quantity has been packed, it is covered with more shoots and branches, the brown paper brought together over all, and the whole tied tightly together with a series of cords. For the less valuable flowers, branches of flowering shrubs, and shoots of trees, this method commends itself as being alike practical and sensible; and, of course, any length desired can be left on the stems of tall-growing flowers.

A great variety of material has from time to time been proposed with which to pack flowers. Grass, moss, spinach, and lettuce leaves may be mentioned as the kind of vegetation some have considered essential to keep flowers fresh and uncrushed. Cotton-wadding was long considered necessary, and is still used. Some people tie the flowers down in the boxes, to prevent moving; others, in addition, sprinkle them with water, to prevent flagging.

Everything really necessary is the preservation of the flowers from air and from shifting. A section of flowers, such as narcissus, gladioles, tulips, pæonies, and chrysanthemums, travel well if the box is lined with paper, the flowers packed tightly, and a covering of paper laid atop. It is, however, better to be somewhat more particular; and, in general, I tie all kinds of flowers in bunches of a

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suitable size, as, for example, 6 arums, 12 *Cypripediums* of the insigne section, 50 *Narcissus ornatus* of the Leedsi section, 12 *Narcissus* Emperor, 30 Spanish iris, 12 English iris, and so on. These are wrapped, each bunch in a sheet of paper, technically called "double-crown grey," glazed on one side, and costing about 4s. per ream. Stems should not be stripped of foliage, as it contributes, if moist, to the freshness of the flowers, particularly during the summer months. During winter, the less moisture the better. The box or crate having been lined with some of the same paper, each parcel of flowers is placed carefully into the case, the whole being made so tight, without crushing, however, that movement of the contents cannot possibly occur.

Even such tender flowers as orchids, *e.g.* *Odontoglossum*, *Cælogyne cristata*, *Vanda tricolor*, and others, carefully bunched and wrapped in paper, travel well. There are, however, some flowers that demand more care, as roses and malmaisons, each bloom being carefully wrapped up separately. *Hippeastrums*, too, should have the expanded blooms each inclosed in a separate piece of paper. It is really not essential to their safe travelling; but the segments of the flowers are so easily bruised that this extra care is not misapplied. Then those who delight in white lilies, with their yellow anthers left intact, should tie a little bag of paper round the latter, to preserve the blooms unstained. The flowers themselves, with ordinary attention, are not liable to damage. The commoner gladioles may safely be bunched and packed as above directed; but long spikes of really fine flowers are well worth more care. Nothing should be

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permitted to press on the flowers, which, without damage to each other, are tied in bunches, with a stout rod in the middle of the bunch, to which each spike is fastened in two or three places. The ends of the rod, when packed, are fastened to the ends of the packing-case, many ways of effecting this being in current use.

Sweet-peas travel well bunched; but on no account should they be moist, which invariably damages the petals. It is better they should wilt on the journey, than that the flowers should arrive spotted and unsightly.

Trade growers use movable lids to boxes, which are tied down, nails never being used. For private purposes it is equally unnecessary to nail down lids; but they should be hinged, and some simple but efficient catch used to fasten them. The necessity for this arises from the consignee, when returning empties, tying the boxes so carelessly that they suffer damage on the journey, which hinged lids to some extent lessen. When more than one package of flowers is forwarded at once, it is preferable to tie them together than to send them separately. They ought to be booked at owner's risk, which is exactly half the ordinary rate; and, in my experience, the goods are carried with as much care, and delivered with like expedition. A saving is effected in the carriage of empties if several are returned together. The 300 to 400 mile rate is one shilling for any parcel less than fifty-six pounds. One box, therefore, sent as a parcel, costs the same as any number weighing less than that. In addressing, if a label is used, it is advisable to fasten it on the box; or, if tied

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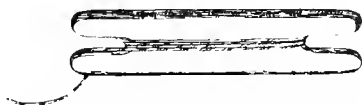
to the cord, to write the address on the box also. This is important in the case of postal parcels, labels sometimes getting detached on the journey; and, unless the box is marked, the consignee cannot be traced.

Flowers on arrival after a long journey, no matter how perfect the packing, are vitally in a low condition, and the treatment should be of a nature to revive them speedily; for if left a few hours in the butler's pantry, or the housekeeper's room, till time can be found to arrange them, they will not long remain fresh in the vases. Various methods are employed to revive flowers, such as moistening the blooms and foliage, which are then covered with a damp cloth, and left an hour or two to recover. Nothing, however, revives flowers so effectually as warm water, those with hard stems bearing it quite hot, while soft-stemmed flowers must be treated according to their nature, 80 to 90 degrees being as hot as arums and others will bear. Long-stemmed flowers, if flagged, are recovered by plunging the stems deeply into water; but, if badly wilted, complete immersion is necessary. It is customary, too, to cut a little piece off each stem previous to arranging—a practice which, if sometimes availing little, is nevertheless not to be lightly dispensed with. Flowers for dinner-table decoration or personal wear, if quite fresh, should not be unpacked till required.

It remains to make a few remarks on carrying flowers in open baskets, or in the hand—a method of conveyance from country to town largely used. In general, not the slightest care is taken to keep the flowers fresh; or, if a piece of paper is tied round a bunch (not by any means

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a bad thing to do), the stems are almost always held bare in the hand—the part of all others that ought to be protected. When there is occasion to make up a few flowers for carrying by hand, swathe the bunch in a sheet of paper large enough to go several times round the stems and about the flowers; then, turning the loose upper part back, fasten it by means of a pin; and few flowers will suffer if treated thus. Flowers carried in baskets should be tied in bunches, with the baskets lined with paper, and a sheet of paper over the whole.



Spool to hold Twine for tying Festoons.

CHAPTER VI

DECORATION OF APARTMENTS—ENVIRONMENT, COLOURS,
RECEPTACLES, FLORAL AIDS.

METHODS OF ARRANGING—CONTRASTS—HARMONIES—
MIXED ARRANGEMENTS, AND PRESERVING
FLOWERS



THAT which first of all calls for notice in the decoration of apartments is the relation of flowers to their environment. Flowers suited to the badly-lighted, low-ceiled drawing-room of an old house, the walls lined perhaps with sombre oak panelling, and the furniture, too, of dark wood, are altogether different from those one would choose for a well-lighted, high-ceiled, modern room, with its walls a-glitter with mirrors, and papered in white, gold, or red. In the former, white, yellow, and orange, and perhaps brown of a not too dark shade, and light or yellow-greens, are the best and perhaps the only colours that are satisfactory, and these only when placed in positions not much obscured. With abundant light, reds and purples could be introduced.

White, cream, and light-green papers provide a splendid background for flowers of all colours in season, and they may be employed without dread of offending

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the most fastidious taste. With red paper, much discretion is needed ; for, while in some tints yellow and orange may be effective, in others they would be suggestive of vulgarity. Blue walls require yellow flowers of all shades, reds, and purples ; and crimson, like red, depends greatly on the shade. The upholstering of apartments calls also for consideration, flowers that harmonise being, as a rule, the more pleasing, nor do they, like contrasted colours, weary the eye.

The desirability of varying colours according to the season of the year may also be conceded. In spring, plenty of bright flowers ; in summer, those with tints suggestive of coolness ; in autumn, all the glory of floral colouring ; and in winter, as many bright blossoms of decided colours as can be had.

The position which flowers are best fitted to occupy cannot be overlooked. It often occurs that a vase of flowers, on account of the feeling of life it imparts, could ill be dispensed with in some out-of-the-way corner of a large apartment. But it would be a mistake to choose any but strongly individualised flowers for such a position, and in a colour, or white, which, while noticeable, is not aggressively so. Common sweet flowers, such as carnations, primroses, violets, and lilies of the valley, and all flowers that are loved rather than admired, ought to be placed within easy reach. Some flowers look best when looked down upon, as those just named, and roses generally. But one would never think of arranging a hollyhock or a gladiolus thus ; so we place them in receptacles and in positions that add to, rather than detract from, their dignity and stateliness. Fox-gloves, on their part, call for some backing, as that of

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a screen or a curtain. There are, too, certain flowers that shyly hide their beauties from the beholder, Niphetos and Marechal Neil roses, and large-flowered clematis, being good examples of these; and therefore a position slightly above the eye suits them best. The Canary creeper, *Lathyrus sativus* (of Miller), and *Clematis montana*, look well drooping over the edge of a tall and slender receptacle; and, in a word, a study of the habit of the flower—sometimes, too, as distinct from the plant—is usually necessary in order to produce satisfactory results.

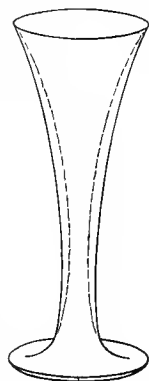
Not a little of the success of floral arrangements depends on the receptacles. One can hardly imagine a bunch of violets stuck into a tall, narrow, funnel-shaped glass; or a flower of dignified aspect, large proportions, and elongated stem, in a small one. Pansies and nasturtiums ought to be arranged in flat saucers, or quite low receptacles. Roses are so varied that, to display their beauty to advantage, receptacles as varied in shape are needed. Long-stemmed varieties, such as Mrs John Laing, Liberty, and Gloire Lyonnaise, require vases of somewhat large proportions. Those producing blooms in clusters, e.g. Fellenberg, Vicomtesse Folkestone, and Dorothy Perkins, require vases still larger and certainly more capacious; while Hermosa, common China, and singles are lovely lightly arranged in bowls, either circular or oval. Specimen blooms are effective when set up singly in small funnel-shaped glasses. Drooping roses ask for a rather bulgy vase, not too large. Daffodils, tulips, many of the irises, montbretias, and others, usually set up in trumpet glasses, are better in those more nearly funnel-shaped. The vase of gladiolus, facing page 136, shows a good style

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of receptacle for these, for pentstemons, and for liliums; a narrow vase also is suitable, and, for mixed arrangements, large trumpets are excellent. Unfortunately, the stems of trumpet-shaped vases are not infrequently too slender, and their capacity for water too small for the requirements of flowers; the stalks of which, too, are necessarily so close packed that, do as one may, flowers last fresh only a limited period.

Vases of simple form are, in general, to be preferred. It is difficult to find vases of good shape in numbers of shops which stock them, some being remarkable merely for crude ornamentation, if that description may be used; and others are unsuitable if for no other reason than the difficulty, not to say the impossibility, of cleaning them thoroughly. "Munstead" glasses are perhaps the best, a few of the Khartoum design also being good. Those, however, with bulbed stems can hardly be cleaned, and others with convoluted rims are less well fitted for flower arranging than the ones with plain rims. The "Engleheart," plain, but heavy-looking, is merely a tube closed at the lower end. No glass is so easy to clean as this.

Glass receptacles are now made in many colours, light green and gold being among the best of the tints, but none is so satisfactory as clear glass. China and porcelain, bronze, and Japanese pottery are also in request, in which it is thought flowers last longer than in glass.



Good form of Trumpet. Dotted lines approach a bad shape.

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Silver is excellent, roses being never quite so lovely as when arranged in a silver bowl; tulips, in pink colours, are also lovely. Silver tankards and cups, too, as flower receptacles, are, in general, desirable.

Though it would be out of place to employ vases of common material in drawing-rooms, there are, at the same time, more humble apartments where common pottery—such as jam and chutnee jars, common glass, of which the jars in which fruit and honey are preserved are good examples—may well be used. Some kinds of hyacinth glasses, too, are well designed; nor do we find that housewives of a thrifty turn reject these and others less suitable, which, by means of a piece of neutral-tinted paper, they transform, if not into things of beauty, at least into something that might well be supposed such. The China roses, facing page 22, are arranged in a jam-jar.

With regard to the arrangement of flowers, it has already been indicated that a lavish use of material is not essential to good effect; but, on the contrary, on account of form being sacrificed to colour, a less desirable composition is achieved. The slight arrangement of marigolds which, by the way, is set up in a hyacinth glass, reveals, more clearly than words can tell, how a few of the commonest flowers appeal to the sense of form, as well as to the colour-sense. Others of the reproductions contain the same revelation. Of course, economy in the use of flowers has long ago been advocated; and few, if any, of the thousands who constantly arrange flowers, but hold fast to the principle. Judging by results, it may, however, be assumed that the principle is misunderstood. Certainly it is seldom



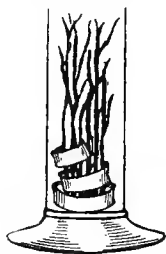
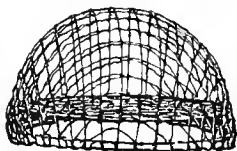
Photo by J. Munro Bell.

Lilium speciosum (some flowers with anthers removed). Arranged in Bowl with Beattall Flower Displayer by Mr Fortune.

[To face p. 67.

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applied with discretion. Many methods of aiding the decorator to dispose material economically and effectively have been devised: of which a meshed-wire cover, placed over the mouth of the receptacle, is one of the oldest, and still in use. It has the very serious fault that the stems of flowers cannot be firmly fixed in the positions desired by the manipulator. Less serious is the fact that it is not always hidden when in use. The cut shows an improved form of flower-holder called the Beattall Flower Displayer, which has recently been introduced, having a meshed-wire bottom, that enables the decorator to fix flowers in any position he chooses. It is, unfortunately, suited only for bowls or low vases; but the principle is so simple, that these useful and cheap appliances may be expected, ere long, to be available for vases of all shapes. "Floral Aids," too, which are made in four sizes, are helpful as a means of economising flowers (p. 69).



The Japanese employ flower-fasteners of artistic design—the style of decoration pursued by that ingenious people calling for a strong support. A writer, some years ago, when advocating Japanese methods, recommended the stems of flowers to be fastened with wedges of wood, with stones, or with pieces of iron—means that few, if any, in this country, would care to adopt. A less objectionable, yet effective method of fastening, is by

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means of strips of lead which, pressed round the stems, hold the whole arrangement steady (pp. 67, 77). The commoner forms of vegetation, such as box and ivy, the foliage and stems of the flowers used, as in the case of the pansy, are excellent for flat bowls, but they have the objection of rendering the flowers shorter lived, because overcrowded. By many people, sand is used as an aid to flower arranging. Sand is by no means perfect, the flowers, through its lack of cohesion, being apt to shift. Numbers of gardeners employ wet clay in receptacles made of other than clear glass, and, in some instances, have an inner receptacle in which the clay is put to fit into the other.

In setting up flowers, some introduce foliage first of all, and work in the flowers afterwards. My own method is to arrange the flowers first, and then foliage as required; this calls for less material, and better artistic effects are secured. An expeditious method, and one that is attended by very happy results, is to carry the flowers in the left hand and arrange each as it is cut, the knife being held in the right. Where there is much vase furnishing to overtake in a short time, this method is strongly to be commended. To succeed, one must, of course, be capable of determining exactly what is required for each vase, and, on that account, the majority of amateur decorators would, perhaps, fail to produce a pleasing composition. The stems of each bunch, when completed, are tied securely together, and, before being placed in their respective receptacles, each bunch is untied, and the stems slipped into position. Alterations are seldom required, and then only slight ones. Many of the

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examples reproduced in this book, it may be remarked, were arranged in the above manner.

Some people contrast shapes and forms in the arrangement of flowers, making it an essential of their compositions that heavy blooms—pæonies, double dahlias, and others—shall always be contrasted with sprays of a light and graceful character, the larger flowers being placed low in the arrangement; sprays and smaller blooms, in general, higher. Whenever the two types are used together, this disposition is good, and is indeed one reason why in “one flower” arrangements the employment of buds, partly opened flowers, and light foliage, is desirable. Thus, to increase the attractiveness of a few large roses, add two or three shoots furnished with pretty foliage and buds, all of which, chosen with judgment, will harmonise in colour, but in form will contrast. “One flower” compositions are not difficult to arrange. When two or more species are employed, the greater diversity increases the difficulty; and when colours or shades are multiplied, the difficulty of producing pleasing arrangements is magnified. Always the use of the minimum of material lessens the risk of an eyesore. The little vase of marigolds, facing page 112, is composed of colours a little deeper than cream to very dark brown, Scotch, African, and French marigolds being employed. The flowers are so thinly disposed that none is accentuated more than another, while contrast of form is secured by length of stem, and the slight addition



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of foliage. With carnations, a delightful combination is afforded by Uriah Pike or Mephisto, or, better still, Maggie Hodgson malmaison (blood crimson), employed as a foundation colour. As a scarlet, Dundas Scarlet or Firefly may be used; and, for a rose, Asphodel. Then add the full apricot, Sir R. Waldie Griffiths; George Cruickshanks, or one of that type; Cecilia, clear yellow; a good sulphur or cream-coloured variety, as the Naiad; and a few scarlet-edged yellow-ground picotees. If the darkest colour requires accentuating, add a few buds, partly open, rather than fully expanded flowers; and to slightly accentuate scarlet, buds of picotees in the same stage. To soften the composition, employ sulphur in enhanced proportions. If foliage is considered an advantage, use just a little, inclining to a yellow-green; nor is narrow foliage essential, because broad leafage affords a contrast. Regarding the addition of other flowers, it must not be forgotten that the introduction of ever so few will alter the tone of the composition, and perhaps defeat the end in view.

In contrasting colours, it must be remembered that crude blues, reds, and yellows, arranged together, are, if not bad, at least undesirable. One, at most, may be pronounced and strong, the others soft. If for red a field poppy is chosen, then a light-blue cornflower and the yellow toadflax give contrast, pleasing but not too loud, or what in France would be called *criard*. In gauging the proportions in which to employ each, let there be least of the poppy, but in a central position, and most of the toadflax. The number of tones may be increased by introducing corn-cockle, the deeper yellow goat's-beard and horse-gowan (yellow and white):

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but *matricaria* would be better, and of it just one or two. Increase of variety permits the use of more of the key flower, which is an advantage, and greater contrast in form is secured; the corn-cockle, for instance, which possesses what Sir Joshua Reynolds called the "dignity" of straight lines, providing a type absolutely distinct from all the others.

A deeper tone of yellow, too, is introduced, and this might be replaced by a deeper blue; but the composition in that case would be harder in tone, and therefore less desirable. The value of deepening colours is apparent in a composition where the chief flower is golden-yellow crocus, arranged, with plenty of its own foliage, low in a bowl, with one spike of a deep pink hyacinth, and, in juxtaposition, another of a very light blue rising from and above the crocuses. This is pretty; but by adding a spike of the crimson-red General Pelissier, set between the other two, and rising a little above them, a superior composition results.

With complementary colours there is a wide range from which to choose. If a clear yellow, as the laburnum, is selected, then a soft blue, as wistaria, is lovely; but the number of shades may be enlarged by using several in yellow with buff or brown, rather than orange, and pale blue, as *Plumbago capensis*.

Arrangements of mixed flowers are most happy when the composition is a large one, standing four to six feet, or even more, above the vase. The chief thing to avoid is crowding material. The strongest colours should be set boldly not much above the vase. Dissonance between antagonistic colours, as for instance red and violet, should be destroyed by placing between them

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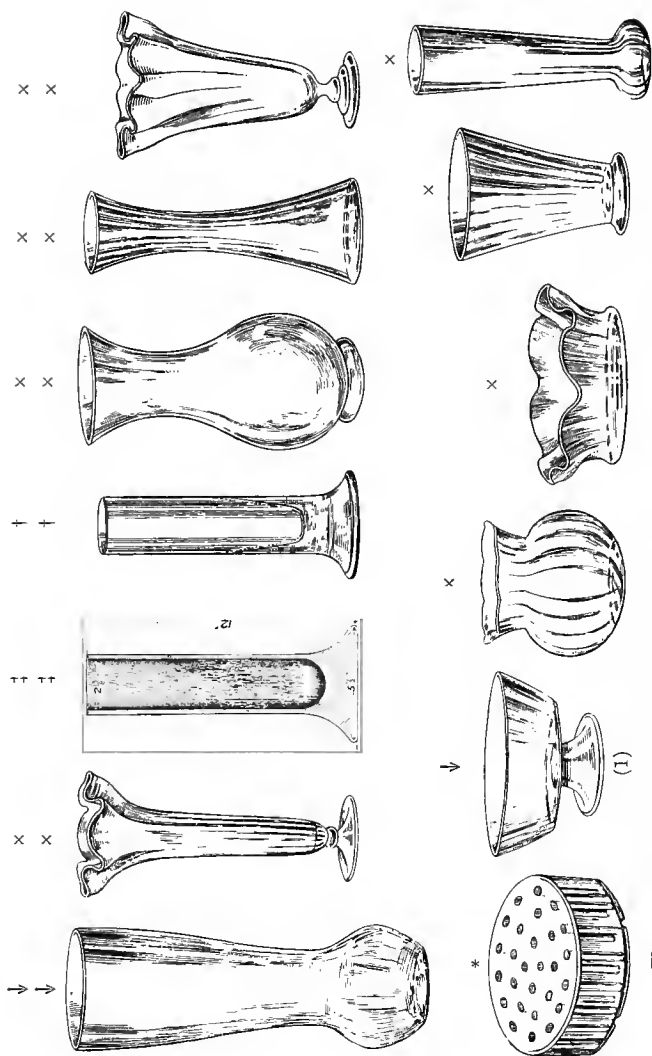
another colour as yellow, suited to both. Contrast in form between two inharmonious flowers is also helpful, as the eye is less drawn to the colour. Yellow should be rather soft or greenish-yellow; and white, yellow or greenish-white; hard, flat white flowers being best eschewed. Greens, if not dark, and consequently depressing, are very valuable; but a too liberal use of green, particularly when used as a setting round the rim of the vase, depreciates arrangements of this kind. Grass greens, which are good, should be suggestive rather than obtrusive, as happens when the flowers are semi-obsured by a cloud of grasses. It is doubtful, indeed, whether the value of grasses, ferns, and other foliage in vases of mixed flowers does not more often consist in variety of form, rather than in colour. Handsome flowers on long stems should be given full value, tritomas, for example, to rise boldly above the shorter stemmed material, when character and contrast are at the same time secured. If a lily, do not cut the stem so short that it must be arranged near the vase, but let it have all the length possible. Its inflorescence standing clear of the composition is at once a corrective to the regularity of shape that the arrangement almost invariably assumes; and the value of the flower itself is increased through being set apart from other large flowers on short stalks, which are less beautiful and dignified than itself. Violet and plum-coloured flowers must be used with some restraint.

Though the greatest degree of freedom with mixtures is secured in large compositions, very pretty arrangements follow their employment also in small ones. Thus, a bowl filled with a few ruddy salmon azaleas;



Tall mixed composition, 5 to 6 feet high. Funkia Leaves,
Fennel, Tritoma, Hollyhock, Galtonia, Aster Linosyris,
Helianthus, Dahlia, Michaelmas Daisy.

[To face p. 72.]



Those marked x are "Khartoum" Glasses.
 * A perforated Glass as a support for flowers in vases; used in "Munstead" Bowl (1).
 † "Engleheart" Glass.

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white azaleas; carnations, blush, as Enchantress, and dark buff, with a bunch of Princess of Wales violet, is charming. To get the full effect of the several colours, they are best arranged separately in loose bunches, the carnations, the coloured and white azaleas, and the violets each by themselves. One or two large violet leaves, or perhaps a small cineraria leaf, enhances the charm of the composition. The lighter-toned *Anemone angulosa* might be substituted for the violet, but at the expense of decision of character. A darker red, but not inclining to scarlet, would restore the balance.

Large compositions for positions where one side only is seen need be executed only on one side; but if there is a likelihood of the bare half being noticed, it must be extended to cover that. Small glasses for like positions must be furnished on every side, as, in their case, the deception cannot be hidden.

There remains to be considered how flowers may be preserved in a fresh and sweet condition to the longest possible moment. Freshness and sweetness are, of course, comparative; and in the country during the months that flowers and foliage are superabundant, it is better to renew flowers at short intervals, and have them constantly fresh, than to try to preserve them indefinitely. Still, after due allowance for country flowers, there is, at all seasons, an enormous amount of material demanding much care to maintain in good condition. From this point of view the position in which flowers stand in rooms is not without importance. They last not at all well near open windows, in draughts, nor where the sun strikes on them, nor in close proximity to fireplaces and radiators. Moreover,

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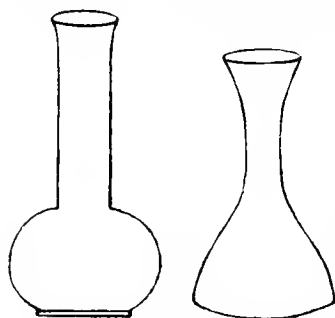
temperature, according as it is hot or cold, affects flowers for better or worse; flowers which in a cool apartment last perhaps for weeks, become worthless in as many days in a heated room.

In addition to these general principles, there are details, some of which, as, for instance, keeping the flowers from flagging between the time they are gathered and arranged, have already been touched upon. It is in general to be preferred that stems shall be denuded of foliage to the point of immersion; and it is particularly desirable that the leaves of crucifers, which quickly pollute water, shall always be stripped off. The rule has, however, its exception; maiden-hair fern lasting longer when part of the frond is in the water. Soft is better than hard water for preserving flowers, and tepid water is preferable to cold. The receptacles, in the first instance, should not be filled full with water, the stems displacing their own bulk; but when the vases are set in their places, any space unfilled below the rim should then be filled up. It is the common experience that flowers fresh cut absorb much water the first day; therefore it is necessary to examine receptacles and fill them up the following morning. Many preservatives have been recommended to add to water, *e.g.* salt, charcoal, arsenic, borax, soda, potash, whisky, methylated spirit, alum, ammonia, Condyl's fluid, sulphur, salicylic acid, etc.; but there are no reliable data to prove that these, or any of them, possess advantages over pure water, and, even when preservatives are used, the need of changing water at short intervals is, by everyone of experience, considered essential. So long ago as 1845, Mrs Loudon recommended saltpetre and nitrate of soda; but added,

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as a precaution, that the water should be changed daily.

Impure water, besides causing deterioration of flowers, is offensive, and on that account alone cleanliness is imperative. Advantage should be taken, when changing



Bad forms: difficult to clean.

impure for pure water, to wash the stems of the flowers in tepid water; if slimy, with the addition of liquid ammonia. Also the ends of the stems may be cut off; but, unless rotting, this is not so important as many suppose. The vessels, too, should be kept scrupulously clean. Those

of earthenware and metal may be washed with hot water at any temperature up to boiling-point, the usual soap-lather, with a little ammonia added, cleaning these perfectly. In the case of glass vases, for which hot water must not be used, and where a ringe cannot be employed, a little rough sand or shot well shaken in the water are desirable aids to cleansing.

Clay and sand, as previously noted, are employed somewhat extensively in some establishments. Clay is advantageous, inasmuch as arranging can be carried out without any other aid, and it is regarded as a better preservative to flowers than pure water. Where clay is not to be had, ordinary garden soil may be substituted; but once it becomes "sour," it will, like water, require to be changed for fresh.

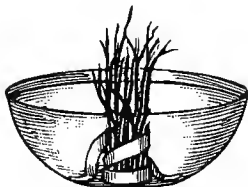
Before closing this already too lengthy chapter, it

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seems necessary to remark that soft-stemmed flowers, such as arums, lilies, and daffodils, should be arranged with others of the same class, and not, to any great extent, with woody vegetation.

Some flowers are recognised as poisonous to others. Such is ivy, sweet-briar, elder, lemon verbenas, solanums, mignonette, wallflower, stock, forget-me-not, poppy, *Lavatera trimestris*, mallow, salpiglossis, doronicum, and some hardy ferns. Bad effects from these may be largely, if not entirely, obviated by using material in small proportions and often renewing the water. It may be added that where rooms are heated all night, the flowers should be removed to cooler quarters, till the apartment is about to be occupied the next day, and then replaced, and that gas-lighted rooms should have few flowers in them.

Surface-flowering water vegetation, including the beautiful water-lilies, is arranged in flat receptacles, filled to the brim with water, in which the flowers are placed floating.



Stems secured in Bowl with Lead Strips.

CHAPTER VII

TABLE DECORATIONS—THEIR ORIGIN—AT FLOWER SHOWS—
SCENTS AND COLOURS OF FLOWERS—METHODS—RECEP-
TACLES—ARRANGEMENTS—OVERDOING DECORATIONS—
FLOWERS ON CLOTH—VARIOUS WAYS OF
TREATING FLOWERS



THE custom of decorating the table at which the chief meals of the day are taken is not an old one. Sir Algernon West, in his *Recollections* (1848-51), mentions as an innovation, at a dinner given by Lady Sydney, that joints were carved off the table, and fruit and flowers were on the cloth. Luncheons at that period were simple functions; cold meat or hot mutton and plain pudding being the usual fare, but no flowers on the table; so that, within the last fifty-five years, the modern custom of using flowers as adjuncts to well-appointed tables has arisen. Like everything else controlled by fashion, table decorations have passed through many and surprising changes; nothing being sometimes too extravagant in purpose, or *outrè* in effect for the decorator or his employer, who seemed to forget that flowers and accessories are merely secondary objects, and not the chief feature of a dinner-table.

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A glance through the articles published on the subject in horticultural journals during the last forty years proves conclusively that the objective through the long series of changing methods which have occurred in that time, has been largely, not that of giving flowers their true position, but rather a striving after effect produced by accessories that very well could be spared. It is a remarkable fact, too, that the few books on the subject treat it, not as a means of providing a simple and pretty addition to our social customs, nor even from a point of view purely artistic, but make it altogether a matter of details; namely, how to arrange flowers and foliage after certain patterns, as in Low's book; how to manipulate waves of chiffon, silk, or coloured ribbons; how to dispose lakes of glass or Arctic scenes in ice and artificial snow, or even tableaux of dolls, with a little vegetation thrown in as a kind of set-off to the whole. Yet, if restraint is called for anywhere in flower-treatment, it is surely here; and nowhere is simplicity of arrangement so desirable, or so truly welcome, as in the decoration of a dinner-table.

The prizes provided for such decorations by leading horticultural societies, as at Shrewsbury and The Royal Caledonian, Edinburgh, where simple arrangements invariably secure approval, are altogether commendable. The practice of offering prizes at country shows is also becoming general; but at these, unfortunately, correct methods of exhibiting are as yet not sufficiently recognised, and prizes are too frequently awarded, not to simple floral compositions, but to those containing rare flowers, or to mere exhibitions of the ingenuity of the competitor; so that, viewed educationally, the

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benefit derived from these competitions is small. The remedy seems sufficiently easy; namely, to appoint qualified persons to adjudicate. In practice, however, nothing is more difficult. Gardeners, many of whom have not much knowledge of the subject, are usually the only persons available. Few ladies care to officiate, and, like others who have not been trained to judge of such arrangements, ladies sometimes make mistakes! There are, notwithstanding, great possibilities in public competitions; but the impossibility of making a defined standard is doubtless a drawback.

After this somewhat lengthy introduction, I must pass on to details, which can, however, be only general, because individual taste and personal proclivities are almost everything in this kind of decoration. The kind of flowers best fitted to the purpose, and particularly for vase furnishing, calls for attention first of all; a satisfactory rule as to choice during the seasons in which flowers are abundant being to select those that are pretty, and, at the same time, common in the sense that everybody knows them. Scent is not objectionable if flowers only slightly fragrant are used; but it is not to be forgotten that the atmosphere of a dining-room sometimes gets heated to a degree that makes even these disagreeable. One cannot go amiss with snowdrops, crocuses, winter aconites, dog's-tooth violets, tulips, Christmas roses, geraniums, poppies, nasturtiums, chrysanthemums, apple and cherry blossoms, poinsettias, corn marigolds, marsh marigolds, cornflowers, grasses, or wild fruits, and suitable orchids.

For table embellishment colours are easier to choose than for apartments, The environment is restricted,



Photo by Mr J. R. Coltart.

Candytuft and Spirea. A Study in Form. Arranged by Mrs Curr.

[To face p. 80.

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and clearly defined—a damask cloth, with appointments in crystal and glass, bronze, pottery, gold, or silver, each of which possesses characteristics that enhance the beauty of flowers. While summer lasts, and artificial light is not in use, almost any colour is good; but once candle, gas, or electricity is required, the choice is limited to a considerable extent. This arises from the rays of light in gas and in candles being yellow, while electric light is a cold indefinite blue-white. In order to avoid mistakes, it is worth while to try colours under the illuminant employed, not forgetting that the tablecloth and the appointments of the table are also influenced by the light. Some colours, as rose and crimson, are accentuated by artificial light, and some tones of purple, which appear crimson. Others are softened, as yellows, which in some shades may be taken for white. Yellow-greens, as in *Helleborus odorus* and *Cypripedium insigne*, are very lovely, candles bringing out these colours more perfectly than other illuminants. Blues, or shades in which blue predominates, cannot be employed. Very dark greens, like blue, are ineffective; though on occasion they may be used as a foil to greeny-yellow flowers.

The custom of decorating tables with only one kind of flower has prevailed for a long time, though by no means rigidly observed. In plants that produce more than one colour, it is not essential to choose one only, but two or several may be used. Sweet-peas, for example, have a range of colours that go perfectly the one with the other, and every vessel used may be legitimately furnished with a distinct variety; but a more lovely decoration results if the colours are restricted to

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two or three, perhaps the deep orange-scarlet of Scarlet Gem, and the soft creamy-tinted Hon. Mrs Lathom, or these and Lady G. Hamilton, lavender. Not uncommonly, some dainty flowers, grasses, or leaves are employed as a setting to sweet-peas and other flowers, as, for instance, *Gypsophila paniculata*, *Asperula longifolia*, *Eragrostis elegans*, smilax, asparagus, and selaginella. The practice, however, as a mere matter of taste, is questionable ; the beauty of sweet-peas, of carnations, of Iceland and Shirley poppies being depreciated rather than appreciated by such additions.

It has been remarked that flower-vessels for dinner-tables ought to be either so tall that the diner can see under the flowers across the table ; or, if they are of medium height, that the flowers should be so lightly arranged that no obstruction arises from their presence ; or, lastly, so low that the decoration is below the line of vision. The latter is the best solution of a recognised difficulty, because, if flowers are wanted at all, it is to be seen ; and a person seated at table can see them clearly only by looking down and not, as happens when tall or medium glasses are employed, up. At the same time, if higher compositions are desired, then slender-stemmed glasses, tall enough to carry the flower above the line of vision, should be adopted. In America and in France flowers are used so profusely that the heaped-up masses render it inconvenient to a diner to address those seated opposite. Like elaboration has occurred occasionally in this country, the only space unoccupied by flowers being perhaps that on which the plates and accessories to dining were placed.

In the choice of receptacles, it is almost invariably

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advised that a tall vase should be chosen for the centre, and smaller ones of the same pattern for sides and ends. That one should be taller than the others is not essential, or if a distinction is desired, a quite flat receptacle in the centre gives as decided an effect, and has the advantage of being less conventional than the stereotyped tall one. Nor need one form of vase be used, because variety of form, as long as it does not go to extremes, is not to be deprecated. On small tables, whether square or round, it is not advisable to arrange vases in other than a formal manner; but on large tables, capable of dining twelve to thirty persons, there is no good reason for arranging them in set lines. Usually more or less plate, in the form of cups or trophies, are set at intervals in one or three lines on the bare space in the centre of the table, and between them, arranged in formal order, the vases of flowers. It is permissible, however, while nothing is lost in effectiveness, to set the vases in what to a looker-on might seem a haphazard fashion, but which the decorator conceives to be orderly, here and there, all over the vacant space. It is important, in whatever manner vases are arranged, to place them in positions where the rays from the lights shall fall directly upon the flowers. In this way, not only are the colours of flowers brightened or refined as the case may be, but light and shade are secured, and the scheme of decoration receives its fullest value. Direct light, moreover, affects flowers in the same way as the sun. Flowers that close at sunset, if placed under bright artificial light, awake from sleep, and hasten to catch all the warmth and light that may be going. It is curious, too, to observe how flowers laid on the cloth respond to the wooing of candle- or

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lamp-light, the blossoms turning to it, and long-stemmed anthers spreading themselves apart, exactly as they do in sunshine.

When flower-vases are used on a long table, some light and pretty vegetation is commonly laid in trails on the cloth; the decorator making, too often, the fatal mistake of not only using too much material, but that which in itself is too heavy. It is a golden rule to employ the lightest material obtainable, and little of that; nothing so surely spoiling a decoration than a too lavish use of material. The practice of bringing several trails from the rim of each vase, and letting them meander all over the cloth, is an example of over-dressing. Another way in which the decorator over-steps the limits of good taste is in the attempt to decorate gold and silver plate. Where this is concerned, a light spray suggests a good deal; while strands of vegetation, twisted and twined profusely over and around candlesticks and cups, give less pleasure.

In the arrangement of flowers in vases for the dining-table, it is admissible to employ more flowers in proportion—that is, if the receptacles are low and not large—than in vases for rooms. If sweet-peas, carnations, and other small flowers are used, the bunch, rather than the posy, should be taken as the type; scrimpiness being a fault. With daffodils, however, bunching must not be attempted, nor with tulips and many other flowers.

Specimen flowers, *e.g.* roses, chrysanthemums, mal-maisons, and zonal pelargoniums, cut with short stalks, and set up singly in small glasses, have been objected to, because, displayed in that way, they are somewhat

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unnatural. All the same, they are effective and not unpleasing. It is a method, moreover, that requires the least possible number of flowers—a matter of importance to all but the professional decorator. A few cattleyas or poinsettias, when flowers are scarce, may be utilised with the very best results in this way; nor do they need foliage as a setting.

One hears the remark sometimes made regarding tables for large parties, that something larger and altogether more striking is required for their embellishment than for smaller ones. The point is not very obvious, for, if we grant that flowers on the dining-table are only slight adjuncts, they are as much so in the one case as in the other. Nobody cares very much for the grandest efforts of the decorator: everybody cares when sociability is hindered by monumental dishes furnished with blossoms and fruit, eked out by a promiscuous vegetation of palms and flowers. It is usually, too, on large tables that wirework, crystal troughs, bridges, lakes of silvered glass, and other accessories with which the ingenious produce all manner of strange devices, are introduced. Of all such, it may be truly said, in the words of Bacon, "They be but toys"; "they be for children."

What has previously been noted regarding the selection, cutting, and other matters connected with gathering flowers, applies equally to those gathered for the purpose under review. Fully expanded flowers, however, are usually chosen, and not a little might be advanced to prove this to be a good operative principle. At the same time, not a few flowers have their charms enhanced, without lessening their effectiveness, by

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arranging with them buds unopened, or in various early stages of expansion. Roses in summer, then exceedingly fugacious, should not be set up till just before the hour of dining. As a rule, however, flowers last longer in the cooler dining-room than in living apartments, to which the lower temperature partly conduces, but the flowers being cut with short stalks has also some effect. The small quantity of liquid contained in dinner-table receptacles makes it important that the material shall be fully charged with water previous to setting up, and, in addition to this precaution, vessels should undergo a daily examination, in order that water may be always within reach of the stems.

By careful attention during the winter season, specimen flowers may be preserved for a remarkably long time. Chrysanthemums, for instance, require, perhaps twice a week, to have decaying petals removed, when blooms will last four or five weeks; and geraniums, decaying pips cut off with a pair of small scissors. Geraniums, if produced in a temperature a little hotter than necessary, are apt to shed their petals prematurely, and consequently should be gummed previous to gathering. Poinsettias require special treatment. Some sear the cut end of the stem, others dip it for two minutes in hot water, the bracts otherwise quickly flagging if one or other is omitted.

As already indicated, when vases and floral material on the cloth are both used, there is a possibility that the decoration may be overdone. When the decorator fails to restrain himself in the use of material, when he has a subconscious feeling that every bit of white cloth must be taken advantage of to add something to an

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already overburdened table, then, instead of making vases the chief decoration, the method should be reversed, and material laid on the cloth should take the first place, and vases added.

This brings us to the phase of table decoration, called laying flowers on the cloth, which some persons are averse to, deeming it a method of using tender blossoms on no consideration to be countenanced. Of course, if carried to extravagant lengths, no one would condone it. Given its place, however, it is quite legitimate, and a very pretty way of making a dinner-table attractive. With as good reason, objection might be made to the employment of cut flowers in wreaths, or when laid out in church decorations, or at balls. True, it is sometimes carried to extreme lengths, as when mounds of flowers are employed with the addition of such accessories as ice and fairy-lamps. But the rationale of decorating with loose flowers and foliage is sound, and the outcome of a commendable desire to have a pretty table, with the material under the immediate view of the diners. To pass beyond these simple details is at the risk of making the floral decorations the great feature of the dinner, as where we read of a dinner in which there was little else but flowers to be seen, and, "though the viands were excellent, and the wines second to none, the guests could only gaze and admire"; or of another, in which there was room left only for the guests' plates, but which was "a table fit for a sybarite"! Most people when dining are, happily, attracted not so much by the curl of a rose-leaf as by the viands.

There is, too, the question of coloured silks, chiffon, and be-ribboned tables, all of which have their place,

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but not calling for remark here. They are merely fashions of the hour, which will pass; but the flowers themselves will remain, unless we return to the paper flowers of the eighteenth century, or to waxen ones, as was lately recommended in one of the monthly magazines. Happily, that end is as yet a long way off; and let us hope that simple methods of using flowers will long continue to command approval.

Simple methods, however, are difficult to attain. The decorator cannot get free from set patterns—diamond-shapes, ovals, scalloped lines, lengthened scrolls, stars, and meaningless designs without number. There is, certainly, no good reason why, on occasion, formal designs should not be introduced; but in general they are to be used with the greatest discretion, there being so many better than purely formal ways that these may well be dispensed with. Why it should be so is not apparent, but the tendency to overdo decoration is always most marked when purely formal designs are employed. The centre of the table presents too contracted a field; an approach is made to the plates, then the space between the plates of the diners is occupied, and finally the edges of the table, till an occasional sortie in festoons down the sides of the tablecloth completes operations.

A good principle in cloth decoration, having selected flowers discreetly, is to treat them on their merits. Some flowers, as, for instance, daffodils, and the insigne section of Cyripedes, are entrancing when laid on the cloth, but are very difficult to arrange. Of course, if one were to decapitate Cyripediums they could be easily arranged; but then the beauty of their stems

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would be lost, and that would be a regrettable way of solving the difficulty. These two accordingly represent a section of flowers best laid out in posy fashion, with perhaps a few of their own leaves, or, in the case of the orchids, with little sprays of smilax, leaves of crotons, or of narrow-leaved dracænas. If any other flower is used along with the *Cypripediums*, then a different method of arrangement may be tried, for they go well with yellow, orange, and red flowers. *C. barbatum* is a lovely summer flowering species, and may be used along with a variety of seasonable flowers, the dark, almost black brown colour being very effective. *C. villosum* and *C. Boxallii* are less desirable than *C. insigne*, but they may be arranged in the same manner. Single flowers of *C. grande*, with the tails informally spread, are quaint and pretty withal. *Plumbago rosea*, *Jasminum nudiflorum*, Paris daisies, Scotch roses, and Lenten roses are examples of flowers that may be laid flat on the cloth. To get the best results, great restraint must be observed in their use; of the first named, a long spray laid ever so lightly here and there on the cloth among fine-leaved smilax is very lovely. Employed, however, in profusion, this dainty effect, which is almost as charming as the deep rose-flowers are beautiful, would be largely lost. The second well illustrates the value of shrubs, nothing being required to produce a perfect arrangement save flowering shoots, tipped each with a bit of bare growth, and a few of the slenderest of the flowerless shoots, and perhaps some with darker unopened buds. The last named provides a great variety of material, there being nothing more suitable as a setting to the flowers than their own

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buds, and small leaves of seedling plants of *Helleborus foetidus*, which are scentless during the dull months of the year, or the very smallest of their own foliage. Wreaths, festoons artfully innocent of design, sprays, and many other methods of arranging these are permissible.

Then there is a large class of flowers that may be partly arranged on the flat, and partly or altogether with the blooms standing clear of the cloth. Chrysanthemums, of the decorative section, and those incurved like Mrs Rundle, afford good examples. The addition of smaller flowers is almost indispensable to give the best effect, and these can be laid on the cloth, with the larger and more perfect blooms arranged among foliage; for which purpose coloured shoots of some of the hybrid tea-roses, or leaves and shoots of crimson Boursault, browned foliage, and stems are suitable. The flowers, with the stems cut off short, rest in any desired position among these. Roses may be treated in the same way; but for these rose shoots only must be used, with foliage and buds. These, and other flowers arranged in a like manner, are best laid in sprays of varying sizes; the smallest containing no more than perhaps one or two fully opened flowers, with buds and foliage in proportion.

The question of pulling flowers, produced several together, apart, singly (as in the case of geraniums), and dotting the parts on sprays of smilax, selaginella, or other foliage, is one too that must be decided on its merits. If a few really fine trusses of geraniums are available, they are infinitely to be preferred to a greater number of single pips. At the same time, there are many flowers that must be singled out to be of use.

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The fascinatingly beautiful single hollyhock is one. Lenten roses are almost as lovely; and when flowers are scarce, trusses of hydrangea, broken up into small pieces, produce an excellent effect. Old-fashioned starry-flowered phloxes, treated in the same manner, are also useful. In a word, it is one of those matters calling for the exercise of a little judgment on the part of the decorator.

This method of decorating, moreover, permits the employment of a wealth of coloured foliage and fruits which could hardly be utilised in any other way. These may be used separately, or in conjunction, or along with flowers in season, and, if not overdone, cannot fail to be satisfactory. Crotons and dracænas have already been mentioned in this connection, and these may be supplemented at any season with the foliage of many other exotic plants, *e.g.* *Caladium argyrites*, *Panicum variegatum*, *Rohdea japonica*, *Tradescantia zebrina*, *Ficus repens variegata*, and others.

From out-of-doors are to be procured sprays of starved ivy; *Vitis inconstans*; variegated ground-ivy; *Rhus Toxicodendron*, lovely, but dangerous to use; *Prunus Pissardi*; Japanese maples; copper beech; browned leaves of beech—also of oak leaves, which provide quite a distinct shade; the smaller browned leaves of sweet chestnut, also distinct; coloured cherry; snowy mespilus; pear foliage, coloured; carrot leaves; the foliage and stems of several roses, brambles, black currants, etc. Of fruits, some of the commonest kinds are pretty; as, for instance, barbery, spindle-tree, arbutus, rowan, common and Italian arum, gladwyn, bitter-sweet (poisonous), Herb Christopher (poisonous), dogwood, snowberry,

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crabs, hips (particularly of *Rosa alpina*), *Crataegus* (especially *C. Pyracantha*), winter cherries, and to these may be added *Rivina humilis* and *Solanum capsicastrum* from hot-houses. Sea buckthorn bears fruits of the prettiest colour imaginable, but, when ripe and full coloured, they emit a very disagreeable odour. There are, too, the shoots of a few shrubs, such as *Jasminum nudiflorum*, *Cornus alba*, *C. sanguinea*, and *Salix vitellina*, which, employed with a proper degree of restraint, are not without value.

Flowers for laying on the cloth require, as already noted, a previous preparation by soaking a few hours in water. Some spray the material after it is arranged; but this, provided the flowers have been properly prepared, is unnecessary. Short-stemmed flowers, such as Lenten roses and single hollyhocks, should be immersed in a tank of water, dried to some extent before using, and, as with all material, directly dinner is over, removed and immersed in water till again required. Flowers treated in this way last a long time, and may be used over and over again.

Some decorators use wet clay, of the consistency of dough, not only in vases, but also in arrangements on the cloth, the stems of the flowers being held in position by the clay. I have used it occasionally, when flat dishes have been used as receptacles, but not as a rule. Flowers, too, are sometimes wired in order to arrange the blooms with more facility in any position desired. But it is on the whole better to accustom oneself to use material without outside aids, which, after all, is not a difficult attainment.

Breakfast decorations are almost always simple; the

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table in many houses being loaded with viands, there is not much space for more than one or two vases of some sweet and pretty flower. Luncheons call for nothing else, unless they are on a large scale, when dinner-table treatment may be necessary.



CHAPTER VIII

CHURCH DECORATIONS



THOUGH the custom of decorating churches with flowers and foliage is a very old one, it was only here and there that sacred edifices other than those belonging to the Roman Catholic Church, up to the time when the great revival of the taste for flowers occurred, were decorated at all. Of recent years, the custom has become usual and widespread, and not only are Church of England edifices elaborately adorned, but Nonconformist places of worship, too, are extensively decorated; and, albeit at a leisurely pace, Presbyterians are following in the same path, and also decorating their Kirks. Several books have been published on church decorations, but none of much use to any but the decorator, who is chiefly concerned about designed, and therefore largely artificial, methods which consume, in proportion to bolder compositions, a lot of material with less good effect. Even in small buildings, a few bold compositions are preferable to smaller ones, however numerous, and, of course, in buildings of large dimensions the former are still more desirable.

In mediæval England, festivals and holy days, each of which had flowers and foliage appropriate to itself,

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were more numerous than at present, when Christmas, Easter, and Harvest are the times usually chosen to decorate churches. Flowers were not employed at Christmas, no doubt because they were not to be had; but holly, ivy, yew, and box were used, and sometimes bay, the two first named being the most popular. Ivy, though disliked by some, provides in its long sprays valuable material, though it was the fruiting branches of ivy that were held in esteem in the long-ago. Ivy trails are excellent for twisting over and around rails, or about the open iron-work of chancel screens, or for treating the less important windows, where a long trail of ivy suggests much more than it covers. Than ivy, smilax is even more valuable, especially for decorating wrought iron-work; for trimming fonts it is also preferable to any other material. Box, where it is customary to use wreaths or ropes of evergreens as part of the decoration, is useful for working up into these.

Of holly, there is none better than the common (*Ilex Aquifolium*), the berries of this kind being brighter than any other. The great value of holly, of course, consists in its glowing berries; and to get full benefit of these, leaves that cover them must be removed, and the sprays so arranged that none of their effect is lost. Of variegated hollies, the brightest is the old Silver; Golden Queen being also admirable, but showing up less well in badly-lighted churches. In addition to the above, rushes, browned bracken, browned beech and oak foliage, broom, honesty, teasle, coloured shoots and grasses, especially pampas grass, are of much value. Flowers in season comprise chrysanthemums, arum lilies, lilies of the valley, Roman hyacinths, Bermuda

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lilies, and Christmas roses. It is customary to lay flowers along the base of screens, and around the base of the font, the top of which is also decorated with like material. Also, when plants are not employed for pulpit decoration, cut flowers are admissible, used in a like manner. Flowers are eminently satisfactory for decorating broad sills of windows, where a few long-stemmed lilies have a marvellously good effect. *Chrysanthemum Niveum*, cut with stems $2\frac{1}{2}$ to 3 feet long, is good, and is perhaps best arranged on one side of the window, with the flowers standing out from the building. Pampas grass is also valuable for window decorating, and for corners of the building, plenty of its own foliage being used, with perhaps some coloured bracken or *chrysanthemum* flowers. Festoons of flowers, tied on string, may be composed largely of *chrysanthemums*, white or yellow, and Roman hyacinths, with variegated holly sparsely intermixed. Flowers should be prepared by immersion of the stems a few hours in water; and if a little damp moss is worked in when the festoons are made, they last fresh several days. Frames of wire, of withy, or of a barrel-hoop, after making to the desired shape, may be treated in the same manner, the flowers being tied on with string. Like festoons, the flowers on these may be disposed with some degree of freedom.

Wreaths of evergreens, with little waste of flowers, may be transformed into beautiful objects by adding a few white or yellow flowers in places where they catch the eye. When wreaths are twisted round pillars, a few flowers tied on the parts exposed to view may serve the purpose, or they may require



Dianthus—single flower stem and leaves—arranged in open vessel by means of strips of lead.

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to be carried all round ; but, in order that they may be easily discerned from any part of the building, it is preferable to bunch several flowers together, rather than to fritter away effect by using them, if in more places, singly. Immortelles, it may be added, are invaluable for giving the needed lightness to evergreens otherwise too dark.

At Easter, churches are decorated even more lavishly than at Christmas. Flowers then are in greater profusion ; in addition to those named above, there being daffodils, La Candeur tulips, and *Hotèia japonica*, white azaleas and many others. Nothing surpasses Bermuda or Easter lilies for decorating the more important parts of the church ; and instead of evergreens for furnishing pillars, thick twists of smilax may be twined around them and large spathes of white arums set in among the smilax. A running spray composed of white daffodils is effective ; and these or eucharis lilies may be used, but sparingly, with smilax on screens. Country churches can be nicely decorated with bunches of primroses, daffodils and other common flowers, with the addition of a few of a better class for the more important positions. When palms have been used, I have seen these prettily lightened by means of flowering plants of *Odontoglossum Rossii majus* on blocks suspended from the stalks of the palm leaves.

Harvest thanksgivings are held now by nearly all denominations, the fruit, flowers, and vegetables used in decorating being usually sent to hospitals or other institutions of a like nature and in some instances sold on behoof of the pastor or of the poor of the church. For these and other reasons, it is desirable to choose material

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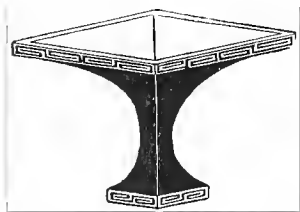
useful as food, and of its kind the best that the several contributors possess. There is no limit to the number of kinds of fruits, etc., that may be sent. Naturally cereals enter largely into schemes of decoration; small sheaves, with the stems cut off a little below the heads, being very popular. Better effects, however, are obtained when straw is used all its length, and this more especially with barley and oats, the latter of which can hardly be surpassed for furnishing corners of the building, fronts of galleries, windows and doors. An effective manner of arranging barley and oats is to select poles or sticks of suitable lengths, and beginning at the top-end with the corn selected, arrange it with some of the heads standing boldly upright on their stalks, while others droop in varying fashion, and continue arranging in this way till the bottom is reached. Long-stemmed tritomas, gladioles, and hollyhocks, worked in with the corn, add to the good effect of the whole. Festoons composed of dahlias, marigolds, China asters, chrysanthemums or tritomas, should be liberally employed to drape galleries, pulpits and other prominent positions. A scheme of colouring, such as straw, bronze, yellow and scarlet may be chosen; autumn fruits and tinted foliage being indispensable in such a case. Wonderfully pretty effects, if the walls are light, are secured by common ferns, some green, others yellowing, and otherwise tinted, arranged tastefully under windows or other positions not too lofty.

It is becoming customary to decorate the porch (American fashion) with a floral bell and other accessories. Stuffed birds and toy animals are also used, but these may be accepted as extravagances that in due time will cease.

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It sometimes happens that flowers are flagged on the day of the festival. But not always are the flowers the delinquents. They require not only to be prepared by immersion in water, and kept moist to the last possible moment, but they need to be very carefully selected. Plants at the season of harvest thanksgivings are the hosts of many tribes of winged insects, which fertilise the flowers and in this way repay them for the food abstracted. It has already been noted that once a flower is fertilised, its part is played, and, though fresh to day, may fade to-morrow.

Churches are now also always decorated for weddings. In America every available spot where a flower can be placed is apparently sought for and furnished. Here less extravagant methods prevail, the altar usually being the only part of the church treated, and white alone employed. The same applies to christenings.



CHAPTER IX

PERSONAL ADORNMENT—BALLROOMS



FLOWERS for personal adornment are now not worn to the extent they were a few years ago, when most people, from Mr Chamberlain, with his daily orchid, to the artisan and his sweetheart going for a day's outing to Rosherville Gardens, the Isle of Man, or Rothesay Bay, were bedecked with a blossom and a bit of fern. Women, in rapid transitions of fashion, decked themselves with sprays of flowers worn in the hair, or on the shoulder, at the waist, or on the breast. At the present day, flowers are by no means largely used on the person; but doubtless their time will come again, nothing having so strongly affected all races at all periods as a desire to have flowers about the person. Bouquets continue with us; though it is apparent a change is on the way from the severely artificial to the posy of a few naturally arranged flowers to carry in the hand. Bouquet, as an English word, is not an old one, and has now not a meaning so expansive as it possessed seventy or eighty years ago, when we read of bouquets of enormous proportions, never intended to be carried, and composed of a large number and variety of flowers. In this



Photo by J. Munro Bell.

Bouquet of Orchids, etc. Arranged by E. Todd.

[To face p. 100.]

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connection, it is perhaps worth recording that an older race of gardeners (of whom not many are now left) invariably took into consideration the number and variety of flowers when judging bouquets.

The bouquet of the florist is so entirely artificial that all would hail with pleasure a return to the simple posy or nosegay. Its arrangement will perhaps be not quite so simple as its effect would lead one to suppose, just as the art of arranging a few flowers effectively in a vase cannot be attained off-hand; but the very thought that a bunch of roses, culled from the borders of a country garden, might, without impropriety, be carried as a bouquet, is, in itself, a long stride in the right direction. The amateur bouquet-maker invariably exhibits a tendency to tie flowers too tightly, and seems to possess no idea as to quantity and proportion. With flowers having long stems, this failing should not be difficult to overcome; but in the case of short-stalked flowers, it will prove a very real and abiding one. Long ago, sprigs of myrtle were used to keep the flowers apart. Sprays of box may be employed for the same purpose, and many more, such as thyme, southernwood, and rosemary are also suitable. Not the least good of the attendant results of a change in the above direction would be an increase in the number of the kinds of flowers that could be used. Sweet flowers are, of course, the flowers proper for posies; and as long as we have roses, carnations, sweet-peas, and lilies, they, and others of like nature, will be chiefly employed. But many other flowers—tulips, wild hyacinths, poppies, chrysanthemums, *Rudbeckia speciosa*, love-in-a-mist are so lovely that it seems absurd they are not esteemed and used.

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A few words may be added as to the present methods of constructing bouquets. All the flowers are wired; some, as roses, are skewered with two or more wires to keep the petals from opening; others are gummed to preserve the flowers. The bouquet, no matter what its form, has a foundation composed of moss, firmly compressed into the form of a ball, which is tied on the end of the handle for carrying. The less prominent flowers are, first of all, arranged by sticking the ends of the wires on which they are tied into the ball, then the best flowers, and, last of all, ferns or foliage as a setting to the whole. Though the flowers in a bouquet are chosen to harmonise with the dress worn by the person carrying it, it is not essential to employ one kind of flower only, or to reject all except one colour. But very great judgment is needed to select colours aright, and also the greens of foliage, which form a very important part of a bouquet. In a bride's bouquet in white, unlikely as it may appear, it is possible to compose it of flowers of tones which, though white, clash with each other. Flowers and foliage for bouquets must be thoroughly prepared by imbibing enough water to stand several hours without flagging. By careful attention, such as dipping in warm water and keeping shut up in an air-tight box, a bouquet is not necessarily useless after its first appearance.

BALL DECORATIONS

In recent years, the decorations at society balls have been carried out regardless of expense, thousands of pounds being spent on the decorations alone, which no

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one, save the trade decorator, could possibly undertake. Balls in the country are happily functions of a different character, and society does not expect that London ball-room decoration should be imitated, much less approached. There is much room for improvement in the decorations of the numberless annual dances held under the auspices of associations, or given by employers to employees. When flags, shields, and coloured calicos are used in conjunction with evergreens and flowers, a general scheme should be adopted to avoid the one clashing with the other. When employed alone, there are numerous ways of making effective use of the latter, besides the stereotyped and usual method of carrying them round the walls in loops and festoons. In lofty ballrooms, it is by no means essential to decorate the upper portions of the walls and the ceilings, which may be left bare, and only the lower parts treated, the upper being divided from the lower by a narrow line of evergreens, worked on wire, to be drawn straight and taut, and the wall below the line treated according to taste. But where the whole of the wall space is decorated, and when flowers are scarce and evergreens only are used, there are many ways of using them without reverting to the old-fashioned looping system.

Flowers, however, give an effect so superior to evergreens alone that, if ever so few, it is worth while to introduce them. They may, for instance, be woven into short wreaths and thrown lightly over the evergreens after these are arranged. Balls of moss, tied tightly and stuck full of flowers, to be hung in suitable positions, is another effective way of utilising flowers, floral baskets also being pretty and effective. Of course,

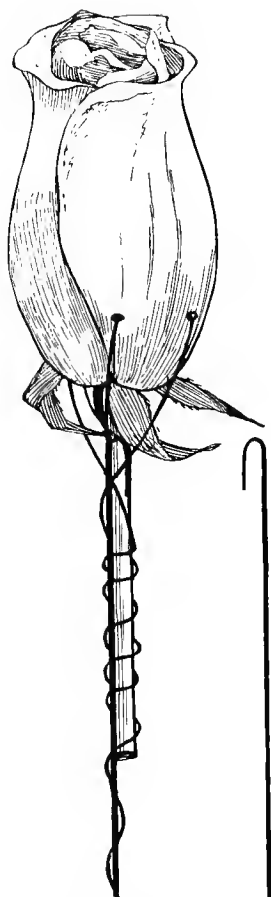
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where and when flowers are abundant, they may be used alone for festooning walls, doorways, and windows; and to associate with flowers, bracken and many kinds of coloured foliage are invaluable, as well as berries and fruits. Long sprays of Irish ivy and smilax are of much value; two or three flowers tied to a long twine of ivy, and properly placed, being suggestive of much more than is really represented. It is customary to cross and recross ceilings with festoons of evergreens and flowers, though this must not be overdone, the mere suggestion of a bower being all that is required.

In rooms containing numerous pictures on the walls, flowers in sprays, ivy trails, and smilax are useful to apply at salient points, and on frames of pictures and mirrors.

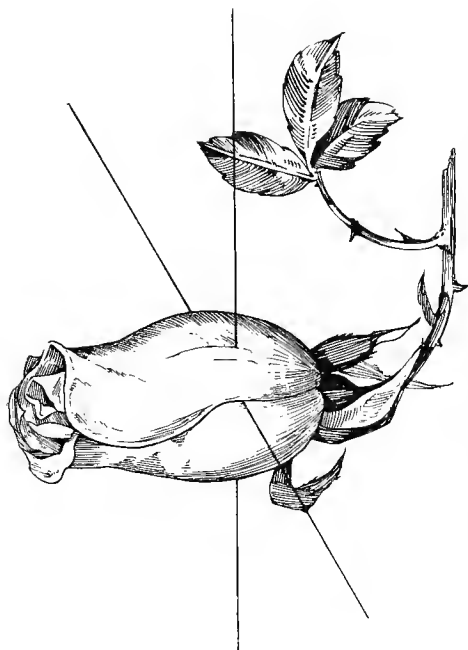
Fireplaces, too, are decorated, but usually with plants in pots. Staircases, reception and supper rooms are also decorated; at Christmas and New Year, holly with berries being largely employed; brown bracken may be used alone for decorating the less pretentious apartments. In the supper room there is usually not much space for decorating, beyond, perhaps, the mantelpiece and the pictures. Staircases treated in a simple manner with smilax and little flat bouquets of flowers may be transformed into lovely approaches, ivy and holly being substituted where the first named is not to be had, and, in either case, a little may be made to go a long way.

As to material for, and methods of, wreath making, for neat festoons nothing surpasses box tied to soft pliable rope. Fine but strong twine is used to fasten the evergreens to the rope, and the twine may be used



Rosebud with wires twisted round its stem, and stouter wire
used as stem.

[To face p. 104.



Rosebud, showing method of inserting wires.

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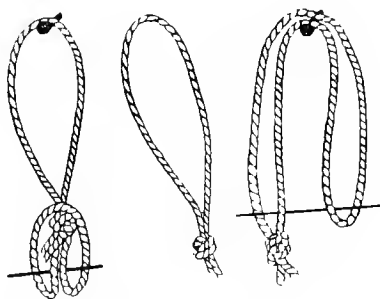
either cut into short lengths and tied as required, or in long pieces, wound on a piece of wood, as in figure. The method of tying is simple, but effective. Both ends of the rope being firmly secured, first of all two or three pieces of evergreen are securely tied on one end of the rope, other pieces in succession being added to the desired thickness, and, instead of passing the twine always over the outer part of the box, it is passed time about between the rope and each piece of box, which makes the whole length as firm as if it were one piece. For hanging evergreen and floral festoons to nails, a piece of twine, some 12 inches in length, is tied together at the extremities, then folded double, and used as a loop by passing it round the part of the wreath near the point of attachment, employing one of the doubled ends for an eye, through which the other is passed, and is then attached to a nail on the wall without tying or any trouble (see illustrations, pp. 106 and 190).

Another method of making wreaths is to use only a single strand of fine twine. The pieces of evergreen in this case are all about a foot in length, the method of procedure being to tie the end of a piece of twine to the top end of the spray of evergreen that forms the end of the wreath; then take a second spray, and lay its top end to slightly overlap the first spray, meanwhile bringing the twine along the latter, and tying the two sprays together by means of a simple kinch knot; then add a third piece, tying in the same way, and so on till the piece of twine, which cannot be profitably used longer than six or seven feet, is worked up. Several lengths may be made, and then tied together; or the whole length required may be worked in a piece, by adding on

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one piece of string after another till the whole is made. Wreaths made in this way are comparatively light, and the short lengths are handy for hanging in suitable positions.

Flowers are best woven on stout string, damp moss to keep the blooms fresh being worked among the stems. Florists' tying wire is invaluable for rapidly securing single flowers, or a few tied together to wreaths; and in making floral-balls the flowers usually need to be wired previous to being made up.



Loops—and methods of hanging to nails (page 105).

CHAPTER X

DECKING GRAVES—WREATHS— FLOWERS



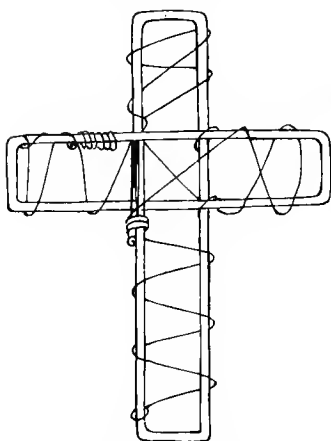
THE practice of lining graves with flowers has now become an established custom, ivy or other evergreens being substituted when flowers are not available. Graves excavated out of the soil, unless it is crumbly, are not difficult to decorate, the necessary foundation of evergreens being rapidly pinned to the sides and ends, and flowers afterwards arranged, the bottom, as in all cases, being left last. In built graves, light wooden frames of a suitable size supporting meshed wire, through which flowers and foliage are intertwined, are prepared and fixed at the proper time. Sometimes the frames are made in two sections, the lower being left and the upper removed. There is hardly any limit to the kind of flowers that may be used, either as to colour or variety. In their arrangement it is needful to bear in mind that they look well only when the flowers face upwards.

Wreaths, unfortunately, have been allowed to degenerate largely to a display of florists' goods, which are beautiful enough in their way, but sadly in-

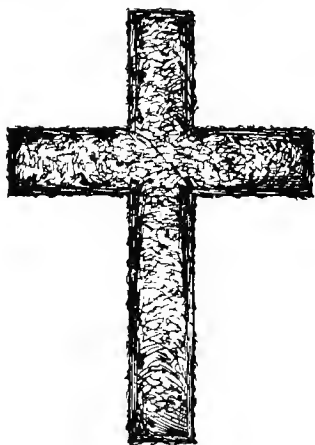
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adequate to represent the old custom of placing a few flowers on the last resting-place of friend or relative as a token of love, or, as happened at the death of Dr Donne in 1631, when strangers placed "rare and curious flowers" on the grave of that illustrious churchman, as a mark of respect.

A circular wreath is by no means difficult to compose, a cross even less so. Nor need anyone be deterred from



Wire frame for cross.



Same mossed.

attempting to make either on account of not having the class of flowers used by florists. There are no particular varieties of flowers to which one is confined. Among the highest classes, the simplest flowers of any colour are used, and the foliage also. The foundation on which the flowers are worked is usually of wire and moss, into which the flowers, previously wired, are stuck. But it is not imperative to wire flowers, though it is always

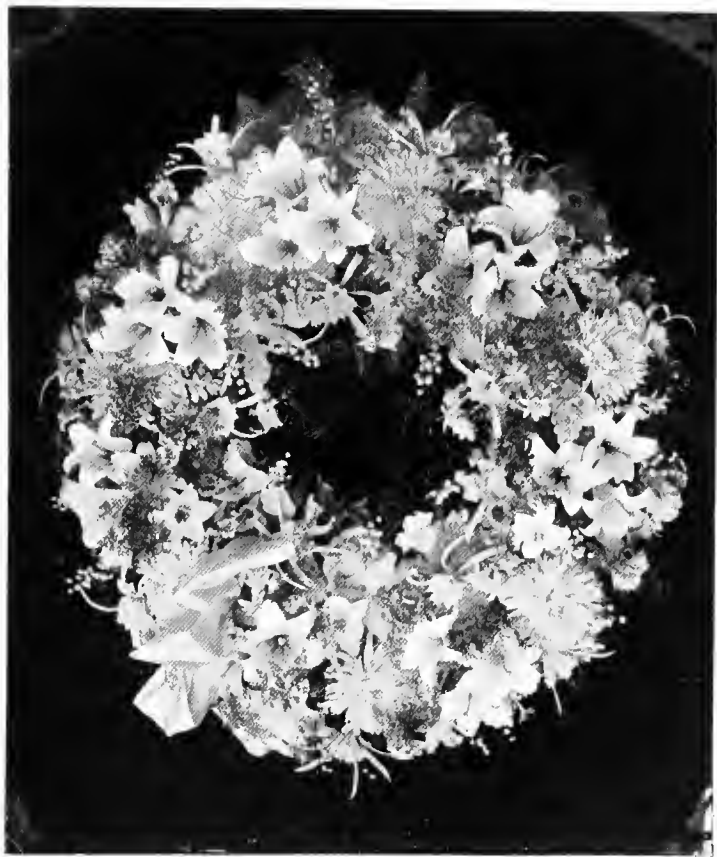


Photo by J. Munro Bell

Wreath. Arranged by Miss A. M'Bryde.

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desirable to use damp moss when the ends of the stems rest on or among it, because it preserves the flowers fresh for many days. The method of forming the wire frames is shown in the cut; but, where wire is not handy, willow shoots or barrel-hoops, though not nearly so satisfactory, may be substituted. Wired flowers are used in a different manner from those tied on, the less valuable being first of all arranged all over the foundation of moss, then the better and more prominent ones, and, last of all, maiden hair, French fern, or asparagus. The method is somewhat different when wires are dispensed with, and the flowers tied on. If ivy or smilax is employed as a setting of green, sprays sufficient to cover at least the outer portion of the wreath or cross should first of all be fastened on. Then commence to tie on the other material, flowers and foliage according to taste, being careful, as the work proceeds, to insert small pieces of damp moss above the stems, as a means of keeping the flowers fresh as long as possible. Moss is useful, too, as a backing to those flowers it is wished to fix in an upright, or indeed any, position. As already stated, white flowers are by no means indispensable, though, in the case of young persons, they are, perhaps, more appropriate than coloured ones. But, whatever the flowers chosen, a few kinds are much to be preferred to a number of sorts, and frequently the more select material is better arranged in bunches than mixed among the others. Half-a-dozen or a dozen roses, with foliage and buds, would in this way be arranged together, and the same with any other choice flower.

Flowers in permanent wreaths or crosses are best arranged in water in zinc trays made in sections, though

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clay or sand may be used for sticking flower-stems in, or they may even be arranged on the grave, the stems being stuck firmly in the soil and watered; but the first-mentioned is undoubtedly the preferable method. Crosses may be made of five trays, which can be made larger or smaller, as preferred, by keeping them somewhat apart, or close together, or even four only may be used. Wreath trays, especially if large, are also made in sections, three being a suitable number. The trays must be preserved scrupulously clean, not longer than a weekly interval elapsing between each cleansing. Flowers usually stand fresh a week, and, during the dull season, chrysanthemums, snowdrops, Christmas roses, and arums last much longer. Where birds are troublesome, which is usually the case where water is not abundant, a wire protector is required over the flowers.

In various districts of England, graves are dressed at special seasons, and it is usual almost everywhere to dress them at Easter and at Christmas.

What may be termed floral emblems, *e.g.* harps, cushions, spinning-wheels, and clocks, composed of flowers, need only be mentioned here, because the production of these is solely confined to florists. It is a curious fact that, like almost everything novel to us, such floral designs are to some extent not new; because a traveller in Northumberland, in the beginning of last century, notes, as a custom of the peasantry, that of sticking a variety of flowers into clay, the result being a floral cushion, which was exhibited at the door of each artist's cottage.

PART II

CHAPTER I

ANNUALS AND BIENNIALS



THE aim of this book to a large extent being to afford information to those whose opportunities of acquiring it are limited, it has been thought desirable to devote a considerable portion to full lists of the material suited to decorative purposes, with such remarks as it is hoped will be helpful to all. For the same reason, common annual flowers, hardy border plants, trees and shrubs, are more fully treated than tender exotic vegetation, which, however, is by no means overlooked, and it is expected that young gardeners will find the notes on these not without value.

For convenience, annuals, hardy and half-hardy, and biennials, are arranged together in this chapter.

Material in a cut state is subject to so many untoward influences that the time noted of its duration must be accepted in a general and not in a particular sense. Moreover, flowers yet unfaded, but having lost freshness and scent, will by some be considered worthless, which

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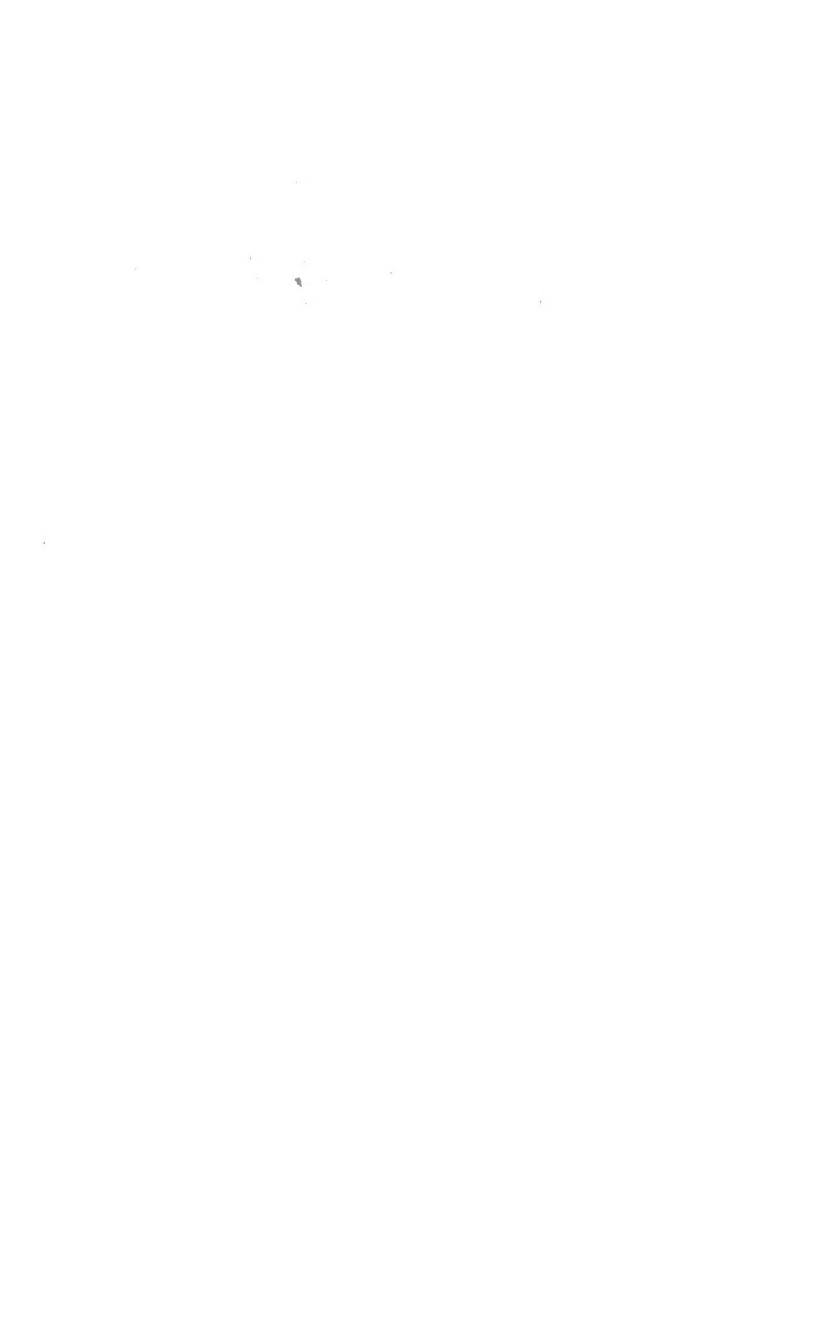
by others less fastidious would be deemed in good condition.

Amaranthus caudatus (Love-lies-bleeding) belongs to a section of flowering plants that provides us with some distinct and charming flowers. Seeds should not be sown till April or May, as the seedlings are rather tender and apt to die of cold while yet small. This old-fashioned flower, with foliage attached, is capital for furnishing large trumpet glasses, but is best used in conjunction with princes'-feather. The flowers are practically everlasting, but the stems rot in a few days. *A. hypochondriacus* (Princes'-feather) is treated in the same way as love-lies-bleeding. Cultivated in poor soil, it assumes a crimson colour in all its parts—stem, foliage, and flower. Dried, the flower heads last a long time, and are invaluable in this condition during the winter months.

Antirrhinum majus, though not an annual, is best treated as such, plants being raised every spring from seeds. Tall-growing varieties in white and good colours should be selected, sulphur, rose, pink, chamois, and deep crimson being useful for supplying material for entrance halls, corridors, etc. Personally, I like the striped varieties, but do not urge their employment. Lasts a week.

Arctotis grandis, with its distinctly coloured flowers, disk violet, and ray petals bluish white, is useful during summer. The flowers last only a day or two.

Atriplex hortensis (Orach), of which *rubra* is the best form, every part of the plant being light crimson. This is a very old but hardly known garden plant. Not only are the flowering sprays useful during autumn; but, when





Marigolds.

[To face p. 113]

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cut and dried, the stems with seeds are equally so during winter for mixing with bronze and yellow chrysanthemums, for Christmas decorations, balls, and other merrymakings. Lasts an indefinite time. *Chenopodium album* is very nearly related to *Atriplex hortensis*, and, though not so good a plant, it is yet worth growing for autumn decorating. It goes well with chrysanthemums, Michaelmas daisies, and many other flowers. *Kochia scoparia* is useful only for its foliage, and it so charmed the flower lovers of mediæval England that they dubbed the plant "Fair-in-sight."

Brachycome iberidifolia (Swan River daisy), of which there are three good forms, white, blue, and a rosy shade, is of some value for mixing with other dwarf flowers. In appearance it is not unlike the stellate varieties of greenhouse cinerarias. Lasts four days.

Calendula officinalis (Marigold) provides a rich selection of distinct and effective material—an assertion that numbers of people may not improbably treat with something like derision. The little group of marigolds on page opposite, however, proves that they are not wholly ineffective; and few of those who have used marigolds as cut flowers will care to be without, at least, the common marigold, which our utilitarian ancestors cultivated, almost solely, to flavour their pottage. There are several good types, the best for vase furnishing being Lemon Queen, a really lovely flower; Orange King, dark cadmium, quite a distinct colour among flowers; and Meteor. Self-sown seeds, in general, produce plants, a large proportion of the flowers of which are more nearly single than double. Many of these, however, from the varied colours of the central

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disk, are as desirable as the double sorts. The Scotch marigold, which is smaller and more globular than these, should also be grown for cutting. Flowers last quite a week.

Callistephus chinensis (China aster) is indispensable for decoration in a cut state. There exists a great variety in size and form of flower, but the range of colours is limited. For cutting, single flowers are best, not simply the type form, but pretty single flowers in a variety of colouring. The quilled section is also good, but less so than those called comet asters, the flowers of these being very large, and having long upstanding stems. They are extensively used for church decorations in autumn, particularly for harvest festivals. The single forms are the only ones suited to table decoration, but all are useful for vase furnishing, the flowers lasting eight days to a fortnight fresh. Usually, asters are coddled too much in their early days. The seeds germinate without the aid of artificial heat, though a cold frame is helpful. At the same time they succeed perfectly, if sown in the open garden late enough to escape early May frosts.

Campanula Medium (Canterbury bells) is a well-known biennial. For affording cut flowers, those with saucer-shaped collars to the flower are to be preferred. Of these, the rose-coloured is the prettiest, but white and light blue are also charming, as well as darker blues in many shades ranging to purple. Few flowers surpass these in their season; and they are, moreover, useful to supply London houses, as they travel well, and last better than most—quite eight days to a fortnight.

Centaurea Cyanus (Corn-flower) is so well known that

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it seems superfluous to say anything about it. The flowers are delightfully varied in colour, and are happily suited to nearly all kinds of decorations, few flowers being more charming for table decorations. Moreover, they assort well with many other flowers, the light blue, with poppies and horse-gowans, being a perfect combination. The corn-flower, too, is one of the few flowers that bunch well without dumpiness; nice posies of these with sweet-peas or with Iceland poppies, resulting, or they may be used alone in mixed colours. The flowers are sometimes short-lived when cut; but if the stems are placed in water immediately after being cut, they last several days.

C. moschata (Sweet Sultan), "a valuable old annual, well deserving a place, if only for cut flowers." As a fact, it is only as a provider of material for cutting that the plant, of which there is the common purple and the white variety, is worth growing at all. The flowers should be cut with long stems, and lightly arranged, when a pretty decorative effect results. The flowers are long lasting, but only if placed in water as soon as cut. This plant was at first known as "Amberboa," a Turkish name, and was also called "The Sultan's Flower," because one of the early Turkish rulers cherished it beyond all other flowers for its scent and its beauty. It has been in use as a cut flower in England for nearly three centuries. *C. suaveolens* (*Amberboa odorata*)—is the yellow sweet sultan. In some parts of the country this species requires to be raised in a frame. It is by no means so desirable a plant as the last named, but is generally associated with it for its pleasing perfume.

Cheiranthus Cheiri (Wallflower).—It needs only to be

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remarked that in running after variety in these, the delightful old "iron-brown" flowers of Thomson should not be forgotten. None is prettier, though the blood-red and good yellows are, in general, considered the best. Wallflowers are often badly treated, lying about till withered, their pleasant perfume dispelled and replaced with an odour by no means pleasant. Wallflowers, as a rule, are arranged alone, the stems polluting water and shortening the life of other flowers.

Chrysanthemum segetum is the wild or corn marigold, which, like a few more of our common weeds, has been grown also as a garden flower. An old writer, so long ago as 1578, notes it as being cultivated in "householde gardens mongst other herbes." Some people are so fond of it that they grow it in pots for flower production in winter and spring. It is useful alike for furnishing large or small vases, for table decorations, and for church decorating. Long-lasting; a week at the least.

Chrysanthemums are nearly allied to corn marigolds, the pretty variety, "Rising Sun," being the result of a cross between the last named and an annual chrysanthemum. For cut flowers, the double forms of the old Candy marigold (*C. coronarium*), *C. Dunnetti*, and *C. tricolor (carinatum)*, on account of flowering late, are particularly useful for cottages and for small villas, yielding a large amount of material appropriate for filling small glasses for drawing-room or for table. Lasts ten to fourteen days.

Coreopsis provides several pretty species, the best of the annuals being *C. tinctoria*, with richly marked

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erimson-brown flowers, broadly edged with deep yellow. Quite hardy. Seeds sown in autumn produce plants that flower in late spring; a spring-sowing resulting in a supply till frost. This is a capital cottager's flower. *C. grandiflora* is a biennial, or at least treated as such under cultivation. If sown too early the plants are apt to produce flowers in autumn, and are worthless the year following; but, if sown in April, strong seedlings for planting in July are produced, and these begin to yield their lovely flowers twelve months later. This is one of the best yellow flowers in its season. Lasts eight days.

Cosmos bipinnata is a charming composite for autumn decorating. The flowers are white, and useful for vase furnishing. As a plant it requires a long season of growth. Lasts six to eight days.

Delphinium Consolida (Larkspur) is a desirable annual, the best being a branching species that produces its violet-blue flowers loosely on elongated peduncles. Among the varieties are some of no value for cutting; but the violet, the blue, and the flesh or rose colour provide useful material during autumn. The spikes are arranged, with other autumn flowers of the garden, in tall vases. They are suitable, too, for furnishing fireplaces, for halls, and for dinner tables. *D. Ajacis*, and the other annual larkspurs, are not so suitable as the above. Lasts fresh a week.

Dianthus barbatus (Sweet william) is another of the old garden flowers that gain and retain the affections of every generation. Some people, on account of its stiffness, object to the sweet william as a cut flower, but long ago they knew better. Drayton, for instance,

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mentions a wreath, composed of, among other
flowers—

“Sweet william, campion, sops-in-wine,
One by another neatly.”

The way to do with sweet william is to select long and slender side shoots, and treat them as nature intended, set upright and without crowding. No flowers travel better than these, and they, moreover, live long. It would be rash to say that we have any better varieties to-day than may have been had at any time these last three centuries. Be that as it may, a select choice will include auricula-eyed, Sutton's pink beauty, pure white, dark crimson, stems and foliage also dark, salmon, and mixed doubles, some of which are pretty. Lasts five days.

D. Caryophyllus (Pink marguerites) are also grown as annuals, some strains flowering six months after sowing the seeds. They are best treated as pot plants, and, if a suitable structure is set apart for them, produce sweet and pretty flowers the whole winter through. Best used as carnations are.

Dianthus chinensis (Indian pink).—This plant is really a biennial, but now always cultivated as an annual, the plants flowering freely if sown in the garden even as late as April. Including the Japan pink (*D. Heddegi*), there exists a very large number of varieties, varying not only in colour, but also in the form of the flowers. The single varieties are the more useful for cutting. Those who like well-defined colours should choose Salmon Queen, single white and double white, and double crimson with blood-crimson flowers.

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But a charming variety results from a packet of mixed varieties. Rather flat bowls, or low silver epergnes, are best suited to these, bud foliage and flower being alike charming. They are useful too for mixing with other flowers in season, and last about a fortnight.

Dimorphotheca pluvialis (Cape marigold).—Like the common marigold, it, too, goes to “bed with the sun, and with him rises weeping.” It is quite hardy, and the flowers are useful to lighten heavy arrangements.

Eschscholtzia provides a few charming kinds, the best perhaps being the strong orange-coloured *E. crocea* Mandarin, of which there is a dwarf-growing variety. The flowers are pretty for table decorations, either laid on the cloth or in vases. It associates with nasturtiums, and the flowers remain in condition about a week.

Godetia yields a bewildering assortment. As cut flowers they are somewhat heavy; but some of the colours, as that of *Gloriosa*, are very bright and telling. *Bijou* is a distinct kind, good for mixing with other flowers. Duration about a week.

Gypsophila elegans, and the variety *rosea*, have of late years been produced in great quantities by florists. The flowers are charming for mixing with others it is desired to lighten, and there are few flowers with which they may not be used. Very long-lasting.

Helianthus dumus (Sunflower).—The annual sunflowers, *Stella* and *Miniature Gem* at least, should be cultivated for cutting. Immediately the flowers are cut, place the stems in water. They are effectively used either singly or in mixture. Unfortunately, the flowers do not last many days; but the blooms, buds, and foliage are so pretty that they cannot be overlooked.

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Hibiscus africanus, though not an annual, is best treated as such. The flowers are rose-like, yellow, with a beautiful brown centre, and last quite a week.

Iberis umbellata (Candytuft) is sweet and pretty, and one of the old-fashioned flowers everyone should have. Lasts a week.

Lathyrus odoratus (Sweet-pea) has long been a favourite, the varieties cultivated at present being nearly all the result of the labours of Mr Henry Eckford during the last thirty years.

All the colours are lovely, though it is better to employ a select number only, as florists do, than to have an infinite variety of shades. The colours go well together, or two or three in combination, or only one colour may be used. For table decorations, as charming effects result from the employment of several varieties, each arranged separately, as when only one or two are used. Not anything goes better with sweet-peas than their own buds, tendrils, and just the least addition of foliage when that is deemed necessary. Get the longest stems possible, this being one of the flowers that depreciates as the stem gets shorter. The buds of some sorts have a deeper colour than the flower, as in Primrose, in which the buds are almost yellow. *Gypsophila paniculata*, *G. p. flore pleno*, *G. Rokejeka*, *G. Steveni*, *Asperula longifolia*, and *A. hastata* are flowers suitable for mixing with sweet-peas; and, of grasses, *Eragrostis elegans* and *Briza maxima*. When to be sent a distance, the sprays should be cut with only one bloom open, and it is important that the flowers shall be dry when gathered, and also dry packed, for, if ever so slightly damp, the flowers spot and become unsightly. Tied



Photo by J. Munro Bell.

**Arrangement of Sweet Peas, Marguerite and Campanula,
with Gypsophila.**

[To face p. 120.]

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in small bunches, then wrapped somewhat tightly in paper, the blooms travel well, and though flagged at the end of the journey, quickly revive in water, lasting fresh and sweet a week or ten days. A few of the best kinds for cutting are Navy Blue, Miss Philbrick, and Lady Cadogan, in blues; Lady Grisel Hamilton, lavender; Bolton's Pink and Countess Spencer, pink; Lord Rosebery, deep rose; Mrs Eckford, Dora Breadmore, and Countess of Lathom, creamy tints; Edward VII. and Scarlet Gem, red; Miss Willmott, rosy orange; Black Knight, dark maroon; Fascination, sheeny carmine; Gracie Greenwood, soft pinky rose; Princess of Wales, blue striped; Jessie Cuthbertson, pink striped; and Dorothy Eckford, white. Novelties of great beauty, to be distributed in due course, are, Henry Eckford, Golden Countess, and John Ingham.

Lathyrus sativus, of Miller (Lord Anson's pea) is useful for vase furnishing in autumn, arranged with other flowers in tall vases. Long trails of the pea, which is a distinct shade of blue, are pretty mixed with Canary creeper, to hang over the rims of tall receptacles. Lasts ten days.

Lavatera alba and *L. rosea splendens* are both worth attention, for their mallow-like flowers. The stems pollute water in a short time, and for that reason are perhaps best used by themselves.

Leptosyne maritima and *L. Stillmani*.—These produce yellow marguerite-like flowers, and are useful in early summer, remaining fresh five or six days.

Linaria gives us some colours that are not to be had in other flowers, otherwise they are not of much value, and must always be employed with restraint. *L.*

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bipartita and *L. b. splendida* are respectively a lovely violet and shining purple. *L. apurinoides* is a distinct tone of violet.

Lunaria biennis (Honesty), as a cut flower, is by no means to be despised in the white variety and the reddy-purple. It is, however, for its silver-like dissepiments, which remain on the stalks after the seeds have fallen, that honesty is esteemed and employed, though the seed vessels, while still young and purple-tinted, are also pretty. It is invaluable for the winter decoration of ballrooms, churches, and on occasion, drawing-rooms. The stems should be cut before bad weather sets in.

Malope grandiflora is best in the white and rose varieties. The flowers on their peduncles are pretty in table decorations, or long stems may be cut for vase furnishing. The flowers last only a short time, but they are succeeded by others on the same stem. The stems pollute water, and require much attention to keep clean.

Mathiola incana (Stocks).—Of these there are very many strains, each having many varieties in distinct colours. Stocks emit a delightful though sometimes an overpowering perfume. For cutting, a selection only should be grown, such, for instance, as crimson and white. In the East Lothian section, a lovely rose variety is now to be had, in addition to other older varieties. The stems quickly pollute water, and must be treated as advised for wallflower. Bowls of stocks should be placed in well-ventilated positions, near open windows, in order that their perfume does not become an offensive odour. Ten-week stocks are sown in April and May, the plants appreciating a fertile soil. East

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Lothian stock must be sown in February at latest, and the seedlings grown on in a frame till the weather is sufficiently warm to allow of their being planted, which, in general, is May. They flower from July onwards. The curious word stock is only part of the name by which they were called in the long ago, stock gillyflower being the complete designation, and the meaning "the hard-stemmed gillyflower."

Nigella damascena (Love-in-a-mist) and *N. hispanica* cannot be overlooked, especially the first-named, which is one of the best of light-blue flowering plants. It is a lovely flower to mix with others, either to tone down colour or to place against orange or clear yellow. The seed pods are good for winter decorations, as are also those of *N. damascena*, its finely-cut foliage being effective mixed with nasturtiums, calceolarias, and other pretty flowers in small vases. "Miss Jekyll" is a fine new form, distributed for the first time this year. The flowers remain about a week in good condition.

Papaver alpinum (Alpine poppy) is perhaps not an annual, but is usually cultivated as such, the seeds being sown early in the year to ensure flowers at midsummer. There is now, in addition to the orange, white, and yellow so well known, a variety of lovely shades to be had; Messrs Storrie & Storrie, Dundee, having produced at least a dozen varieties. All are eminently suitable for table decorating in vases, and, if buds are freely intermixed with the expanded flowers, foliage is not requisite. Lasts from three to five days. To travel, it is advisable to cut these and Shirley poppies previous to the bud opening, tying them in good-sized bunches, and standing them with the stems in warm water for an

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hour or two previous to packing. Expanded blooms travel well too, but do not last so well.

Papaver Rhæas (Shirley poppy).—Everybody knows Shirley poppies, ugly as plants, as flowers so ethereal, that some one has called them “ghosts.” Though in some, colours are strangely intermixed, they are all charming, and suitable for table decorations, or for furnishing the smaller vases in public apartments; but, for dinner-tables, blooms of the softer tints are perhaps best. *Gypsophila* is an usual flower to mix with them, and grasses, which are plentiful at the time they usually bloom, can be employed with good effect. A delightful way to treat Shirley poppies is to intermix with them the flowers and buds of *Papaver alpinum*, with just a few of the leaves of the latter, or, better still, with those of the Welsh poppy. Some people, to ensure their lasting, char the ends of the stalks of all poppies. If, however, they are placed deeply in water as they are cut, quite young flowers opened during the night being selected, they stand a long time. I have had them fresh for a week.

Polygonum orientale (Persicaria), though an old denizen of English gardens, is now hardly ever seen. The plant is furnished with handsome foliage, suitable for decorating, but valuable chiefly for its deep crimson flower-spikes, which render it a desirable plant to grow for the production of cut flowers. It is suitable for mixed arrangements of autumn flowers, and lasts a week or longer.

Reseda odorata (Mignonette) is so well known that the only remark called for is that the stems and the leaves, more especially the latter, pollute water so quickly that some people object to use it among other

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flowers. Dipping the cut ends of the stems in warm water has a good effect in lessening this defect. There are many strains in cultivation ; but at least the giant red, Golden Gem, and a reliable white, the latter particularly useful for mixing, should be cultivated. The old-fashioned small-flowered variety is not worth growing. *R. luteola* (Dyer's weed), though a common annual weed, is worth cultivating for its elongated flower spikes, which are pretty. Once sown and allowed to flower, it propagates itself. It is useful only for mixing with other flowers during the summer months.

Rudbeckia bicolor has flowers, golden yellow on the outer petals, with a chestnut-coloured centre, rising in form of a cone. It is excellent for cutting ; the buds, too, being pretty.

Salpiglossis sinuata in recent years has acquired much popularity, but no more than is its due ; the colouring of the flowers, the charm of their form, and the effectiveness of arrangements, made with salpiglossis, being of the best. They are equally desirable for table or for room decoration. The flowers, unfortunately, are not long lasting—some four or five days ; nor, as a rule, do they carry well. The odour of the flowers is not liked by some people ; and others believe that, arranged in mixed compositions, they “ poison ” the other flowers.

Salvia Horminum, of which there are several varieties, that to be preferred having violet-coloured bracts, is not without value in summer and autumn. The flowers themselves are inconspicuous, the coloured bracts arranged on the flower-stalks giving what beauty they possess. Blue, pink, and white, in addition to violet, are

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the varieties of this plant. The spikes are pretty in small vases and for table decoration. This sage is so easy to cultivate that in some soils they are annually produced from self-sown seeds. "Blue Beard" is a popular name lately evolved for the type. Lasts a week.

Scabiosa atropurpurea (Scabious) is a very old favourite, one of the forms being almost black, and on that account it used to be called "The Mourning Widow." The most effective flowers, however, are, respectively, white, pink, and mauve. Scabious should be set up with long stems, and with buds in all stages of development, and the foliage left on the stalks. The flowers last quite eight days, and are to be desired for autumn decorations. Personally, I like the scent of scabious, but by many it is considered malodorous.

Tagetes erecta (African marigold), and *T. patula* (French marigold).—These were, according to Parkinson, "cherished in gardens for their beautiful flowers' sake," in Charles the First's reign, though cultivated long before that. African marigolds, in the improved forms produced by Messrs Dobbie, are valuable, not only for furnishing large vases, but also for harvest decorations. Moreover, they have an advantage over the French marigold, inasmuch as the scent of the latter by no means attracts; whereas the African is rather sweet, or, as an old writer puts it, "of the very smell of newe waxe, or of an honie combe." To decorate corridors, halls, or even large sitting-rooms, the French is, however, the better subject, its long stems, furnished with not unattractive foliage, bending lightly, and its varied flowers, single and double, yellow-striped, or darkest brown, being all alike charming.

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Tropæolum minus and *T. majus* (Nasturtium) are well known; and, as noticed in Chapter I., the former was employed in Charles the First's time for bouquet-making. The varieties in the dwarf and in the climbing sections both, are almost innumerable; self-coloured flowers, and those with blotches, being alike useful. A select few will include The Pearl, cream-coloured, the deep yellow, scarlet, and crimson. The foliage is, in its way, quite as nice as the flowers are, and the latter call for no other setting than their own leaves. Flat receptacles suit best; large shallow bowls for sitting-rooms and smaller for dinner decoration. The flowers are also suitable for arranging on the cloth, some of the softer yellow shades being unique in their tones. At least in the north, the plants should be set in poor soil, when a better display of blooms, with colours brighter than in rich soil, will be the result. They last from ten to fourteen days. *T. peregrinum* (*canariense*) (Canary creeper) is also indispensable, being quite one of the best late summer and autumn flowers. It is best mixed with other flowers; either short side growths, arranged with pansies, or with the deep purple Archie Grant viola. It is lovely with nasturtiums, sweet-peas, and many more. Long trails may be utilised in a variety of ways, to hang over the edges of tall glasses, for instance, or to intertwine among the taller sprays in mixed arrangements. It goes well with purple clematis and with bronze and purple foliage. In flat arrangements on the cloth, with other suitable flowers, it is as valuable as for vase decoration. In some gardens the plant is reproduced annually from self-sown seeds. Lasts a fortnight to three weeks. *T. tricolorum* may also

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be raised annually from seeds. Long sprays, used as advised for the Canary creeper, are rather pretty. *T. lobbianum*, like the last named, is not truly an annual, though usually cultivated as such. The flowers resemble those of *T. majus*, and comprise many beautiful shades of colour—Perfection, deep scarlet, and Octoroon, very dark, and various yellow shades being good. These also go well with sweet-peas, but the foliage is not so suitable for decorating as the others.

Verbena.—Though not an annual, quantities of nice flowers for cutting are produced from seedlings raised annually, of which scarlet, white, and pink are the more desirable. Verbenas, by a former generation, were always used in bouquets, and were indeed very popular for cutting. Shallow receptacles and small vases may be effectively furnished solely with these, but they are useful also for mixing with other flowers. They last at least eight days.

Zinnia, either in single or double flowers, is remarkable for unique colouring, and well worth the attention of decorators, though it must be confessed they are not largely used as cut flowers. The lumpy appearance of the double varieties renders them less attractive than the single, which, however, are scarcely ever cultivated. The flowers remain fresh some five days.



Wire Support.

CHAPTER II

HARDY PERENNIALS WITH BULBOUS OR TUBEROUS ROOTS



HERBACEOUS plants possess bulbous or tuberous root-stocks, a few of which are, popularly speaking, evergreen, as *Lilium candidum* and *L. giganteum*, and fibrous-rooted, some of which are also evergreen. The stems, as is well known, perish annually, a new growth resulting the subsequent year from the root-stocks, which are perennial. Hardy herbaceous plants produce some of the most precious flowers for decorative purposes, the bulbous section being admittedly the more important, including, as it does, a vast array of the loveliest and the most brilliant of the plants of temperate climes; and, thanks to the protective nature of soil, it is not restricted to these, many indigenous to warmer regions thriving in our climate. To merely catalogue the names and descriptions of the plants in this section would occupy more space than can be spared, therefore only the choice, or those that enjoy a prescriptive right from long use, will be noticed.

Allium ciliatum is a neat little species, the flowers of

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which may be used, on occasion, instead of *Gypsophila*. *A. neapolitanum* is one of the shop flowers consigned in immense quantities from Southern Europe. The flowers are so pretty that notwithstanding the odour is faintly suggestive of the tribe to which they belong, garlick and onion, they are universally used. Long-lasting.

Alströmeria provides only a few species, but in *A. chilensis* the plants are so variable that a choice lot of bloom may be secured from these alone. *A. aurantiaca* and *A. aurca* are hardier than the first named, but not so pretty. The best of all the family is *A. Pelegrina* and its white variety, but these are so little hardy that the plant can be grown only in a greenhouse. *Alströmerias* may be cut either with long stems for vase furnishing, or the flowers plucked off singly, when they may be employed for table decorations. It is a long lasting flower, quite a week if carefully handled and treated. When sending these by rail, tie them tightly in bunches of six to nine flower stems in each, and, having wrapped some paper round the flowers, pack in shallow boxes or baskets. They are specially satisfactory travellers.

Amaryllis Belladonna.—Not hardy everywhere. Lovely in autumn, arranged a few spikes in funnel glasses. Buds open in water, and, to travel well, are best cut when the first bud is expanding.

Anemone calls the richly-coloured single forms of *A. coronaria* to mind. They, as well as the semi-double St Bridget anemones, are so well known as to call for almost no remark. These, though tuberous-rooted, are best raised from seeds. Continental growers cultivate a

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great variety of doubles, some of which are imported in the cut state during the early spring months. For generations they have been cultivated in market gardens near London, and they often form the chief flowers in the little round nosegays sold at a few pence each in the suburbs. *A. hortensis* (*stellata*) also provides a quota; *A. fulgens* fl. pl. is exceedingly brilliant, and is useful for small-vase furnishing. *A. apennina*, the light blue *A. nemorosa robinsoniana* and *A. blanda*, are charming little flowers for small receptacles. Anemones, at one period, were the chiefest flowers in English gardens. On account of the durability of the flowers when cut (one to two weeks), their brilliant colours, elegant form, and pretty foliage, they ought still to retain that position among the flowers of spring.

Anthericum Liliago (St Bernard's lily) is a pretty little plant, with short flower spikes, useful for working into small vases. *A. liliastrium major* (St Bruno's lily), now called *Paradisca*, is a really lovely liliaceous but rather fugacious flower. To travel, it must be cut in a young state; and in vases the decaying flowers require removal at regular intervals.

Calochortus is perhaps not strictly hardy. As a genus, calochortus is very lovely, the flowers being borne on weak stems that bend under their weight. Of *C. venustus* there are several varieties, which produce a very charming and quaint effect when cut and arranged in not too large vases. *C. pulchellus* (*Cyclobothra pulchella*), deep yellow, and *C. albus* (*Cyclobothra alba*), white, may be added. Last about a week.

Crinum, though not much cultivated, is said to be hardy in *C. capense* and its white variety. They

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provide effective flowers, and are worth growing in warm localities. Last two weeks or even more.

Crocus, though common, contains, in addition to the ordinary Dutch varieties, several species that are exceedingly pretty. The sky-blue *C. speciosus*, in autumn, is lovely, as also *C. susianus* (Cloth of gold), *C. biflorus* (the Scotch crocus), and *C. imperati*. Of Dutch kinds, the large yellow is the best. Crocuses are prettiest when arranged in masses in flat receptacles among a wealth of their own foliage. Lasts about a week.

The dahlia is one of those flowers which has to be used with discretion. It is one of the most variable of plants, and caution is needed in the use of the type that, for the moment, happens to be fashionable. At present, cactus dahlias are fashionable, and in numberless gardens no others are to be found. As a section, however, they are by no means the best to use in a cut state. The dahlia is essentially common-looking, and, for that reason, the uses to which it can happily be put are limited. Dining-tables are not usually decorated with them, nor are they largely employed to ornament apartments. Nevertheless, for occasional decorations, vases may be composed of these alone, the single varieties being best. A few of the earlier cactus varieties, *e.g.*, Mr Tait, with long rigid stems; Juarezii, the original form; Beauty of Kent, a good red, sometimes red and white, are useful. Grand Duke Alexis, with quilled flowers, is large and pretty. Some of the old-fashioned show dahlias, Mrs Gladstone, for instance, cut with long stems, and arranged with other autumn flowers, are useful for furnishing quite large receptacles. The pompon section, which comprises many pretty

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varieties, is largely cultivated solely for the production of flowers to cut. A new section, with large flowers not unlike single sunflowers, has recently been originated in France, and these may prove valuable for cutting. There is also a novel section with small quilled flowers which is likely to become popular.

Dahlias are so well fitted for church decoration that they invariably enter largely into harvest decorations. For festoons they, along with China asters and early chrysanthemums, are particularly valuable. An earlier bloom is secured by planting out the old tubers, which may be effected in April or early in May, without starting them previously into growth, the plants being more floriferous than those raised from cuttings.

The flowers are good travellers when packed in layers, with sheets of paper between, and the pompons and single varieties in bunches. Their lasting qualities are indefinite. Sometimes blooms will keep fresh a whole week, sometimes only a day, weather and insects having a determining influence.

Eranthis hyemalis (Winter aconite).—Those who love simple flowers will certainly like to have the winter aconite, which the poet so truthfully portrays:—

“With green leaf furling round its cup of gold,
Like tender maiden muffled from the cold.”

Always pull the flowers so as to get long stems. A nice way to use the flowers is to arrange them loosely in bowls of a good size.

Erythronium Dens canis (Dog's-tooth violet), is to be had in a variety of large flowering sorts, some of which

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are pretty. *E. Hartwegi* and *E. revolutum* are species worth attention. Last about a week.

Fritillaria is a well-filled genus. The many varieties of *F. Meleagris*, the white form more particularly, are pretty. Arrange them, a few together as cut, in glasses to show stem and drooping flowers. *F. aurca* is very short stemmed but lovely, and, on occasion, useful. *F. recurva* is a brilliant species. *F. pyrenaica*, the "purple fritillary" of Matthew Arnold, is curiously coloured and attractive; but the most glorious of all is the old Crown Imperial, and, of that, the deep yellow variety is best. It invariably appears in cuts of flower arrangements in the seventeenth century; and, if it were not for the foxy smell it emits, it might now be used more frequently. Lasts a week.

Galanthus, of which *G. nivalis*, the common snowdrop, has become a weed, contains several beautiful species. The best is undoubtedly *G. Elwesii*; but *G. Whittali* has much longer stems, and also *G. plicatus*, which, moreover, blooms late. Nothing need be further said of these than to make a protest against bunching their pure and lovely blooms along with ivy. If foliage is wanted, a few of their own leaves is more appropriate.

Galtonia candicans, till lately, was admitted a *Hyacinthus*. Its common name is Cape hyacinth, and its undoubted merits have secured it a place in the foremost rank of hardy bulbs. The tall spikes, which attain sometimes a height of seven feet, may be arranged by themselves; but it must be admitted it exhibits their beauties most fully when mixed with other autumn flowers, such as gladioles, tritomas, dahlias of the show section, Michaelmas daisies, etc. Slender weakly spikes

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are not without merit, but they cannot compare with strong ones adorned with numerous drooping bells. The foliage is not suitable for decorating; and, when the spikes are arranged without admixture of other flowers, the bold foliage of *Funkia Sieboldii* is perhaps as effective as any. Sprays of *Prunus Pissardi*, of *Acer palmatum sanguineum*, blades of common sedge iris, and leaves of artichoke, are also rarely effective.

For church decoration, the spikes provide splendidly suitable material. They go well with corn, long blades of Pampas grass, and bulrushes, and should always be used boldly and in parts of the edifice that want lightening up. Unfortunately, the bulbs are subject to basal rot; and consequently those who grow them in quantity should sow seeds, which are freely produced, at intervals of a few years. At least four years elapse ere the young plants attain a flowering size. Lasts cut ten days.

Gladiolus provides a most important proportion of flowers. They are all long lasting, do not pollute water, and are suitable for many purposes. Of the early flowering section, that which is best known, and also the most useful, is the white form of *G. Colvillei*, called The Bride. *G. ramosus* provides many sorts, of which the salmon Ackermanni, Blushing Bride, and Rosy Gem are perhaps the best. *G. insignis* and Queen Victoria are also early; the former brilliant, but the plant not quite hardy. *G. brenchleyensis* is the most extensively cultivated of the autumn-flowering section, being much used for harvest thanksgiving decorations. *G. gandavensis* provides a vast array of sorts, of which the scarlet forms, e.g. Grand Rouge and Matador, are examples of desirable types. *G. Childsii* is a section

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less difficult to cultivate than the last named, and provides flowers of great beauty. *G. Lemoinei* also gives many distinct kinds—yellow, and some of a blue shade, and there are many more. The home grower, however, should confine himself to varieties that do well in his garden, the tendency of gladiolus being to dwindle away, and die in the course of a year or two. Gladiolus produces glorious material for drawing-rooms, and should be cut with quite long stems, arranged to stand upright, and never crowded. If cut when the first one or two buds are just expanded, they remain useful till the last opens; and, though fourteen is the usual number, I have known as many as thirty-three on one spike. They require no special treatment, only to renew water occasionally, to remove decayed flowers, and to shorten the stems as required. Flowers are sometimes used singly for table decorations, but in general this is not desirable.

I must not forget to mention *G. byzantinus*, a very old but little known denizen of our gardens. It is tall and handsome, and the earliest to flower. A recent introduction, called *G. princeps*, carries very large flowers. The plant, however, is said to be not hardy, and, therefore, will be of no great value.

Hyacinths in their various sections constitute a large family. The sweet-scented *Hyacinthus orientalis* is grown rather as a pot plant, and for spring flower-gardening than to produce material for cutting. At the same time, the flowers are not without value in a cut state, the drawn spikes from plants that have stood a week or two in a close apartment being very useful. Loose spikes from old plants established out of doors can also be advantageously utilised, the whites,



Gladiolus Childsii, arranged with leads.
Own foliage.
[To face p. 146.]

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yellows, Ida for instance, and rose-coloured, being, perhaps, the most desirable. In arranging, the spikes should be allowed to retain the somewhat drooping habit natural to them, so that the vase, when furnished, will have a number sloping over the rims, and the others at various angles in the centre, with a few of their own leaves as a setting. Hyacinths blend well with other flowers in season. Though hyacinths quickly pollute water, yet when it is regularly changed, and kept as pure as possible, they last a fortnight, less or more. Spikes of single white, and the less heavy of the double white varieties, are valuable for arranging in floral crosses.

The Roman hyacinth is a flower almost of to-day, the first edition of the *Gardener's Assistant*, published in 1859, not even mentioning it. It is now cultivated in enormous quantities, solely for cutting, and can be had from November till April or May. One cannot imagine a use to which flowers are put for which its pretty little spikes are not suitable. They are charming mixed with other seasonable flowers for vase-furnishing. Early tulips, scarlet, pink, or rose; the smaller flowered dwarf daffodils; grape hyacinths, orchids, roses, azaleas, heaths, cyclamens are a few examples of such. As well as for boudoirs and public rooms, they are suitable also for dinner-table decorations. For wreaths and crosses, bouquets and sprays, in all alike, it is a flower that is always effective. *H. amethystinus* is not a common flower, but it is useful for the sky-blue tint of its distinct bells.

Incarvillea Delavayi is one of those rare plants which, having taken everybody by storm on its introduction, has continued to captivate. Foliage and flowers are

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alike beautiful; and perhaps in no other way is it so effective as arranged with a few of its own leaves in broad deep bowls, with the flowers standing quite clear on their tall stems. It travels well.

Iris xiphioides.—Someone has called this, the English iris, the rival of the orchid, Cattleya; and indeed, however exacting one may be as to choice among the many wonderfully beautiful flowers of bulbous and tuberous-rooted irises—the above named, whether the flowers are half-opened, or fully expanded, are truly exceedingly lovely. Strong stems carry two blooms, which open in succession, and a good sixteen days' pleasure is derived from these before final decay sets in. The strongest plants are produced from seeds which may be procured in most gardens off a few plants left for seeding. The seedling plants are wonderfully true to variety, but one has to wait several years for the harvest. Nothing that can be used with these is perhaps an improvement. Good sorts for cutting comprise Mont Blanc, Bismarck, L'Étincelante, British Queen, Albion, Duke of York, and Queen Regent.

Spanish irises, which flower a little earlier, are in beauty next to these. This species provides clear shades of yellow, of white, of bronze, and many tints peculiar to itself. Some sorts, as Diana, are short-stemmed and suitable for table decoration, lightly arranged in low funnel glasses; others are very tall, and are suitable for drawing-rooms and boudoirs. The foliage is finer than in the English iris, but equally pretty. A few good sorts are Diana, British Queen, Leander, Sappho, Louise, and Darling. Green flowers are sometimes sold, having been previously doctored with some pigment.

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I. reticulata, with its varieties *Krclagvi* and *major*, are among the earliest of our spring flowers, their glorious purple colouring being enhanced by the yellow, or cloth of gold crocus, though little silver receptacles filled solely with iris flowers can hardly be improved on.

Iris, with rhizomatous root-stocks, comprise a great variety. *I. germanica*, with its allied species, is the most numerous. Some of the markings and colourings of the flowers are very quaint, though a few varieties are worthless. Princess of Wales, a late variety, is pure white. Madame Chereau, Gracchus, *I. flavescens*, L'Innocence, Sir W. Scott, Victorine, and *I. atro-violacea*, the last named a splendid deep violet, are only a few of the best. Their own foliage, or that of *I. Pseudacorus*, is suitable for a setting, but of that very little is needed. *I. florentina* is the earliest of this type to flower. It is sweet scented, and varies considerably as to form and purity. *I. susiana* carries an enormous flower, nearly ball-shaped, and so dark in colour that in bygone times it was called "The Mourning Bride." It is a quaint object, and should be set up in silver. The plant requires roasting in summer, and grows during the winter months. *I. pallida*, of which there are a few good forms, is a glorious flower, best fitted for very large receptacles. The well-furnished flower stems go well with yellow, but it must not be the yellow of a common flower. *I. lœvigata* (*Kæmpferi*), the late flowering Japanese iris, is also a splendid type, a few of these cut with stems entire being sufficient to furnish a glass, crowding in any form spoiling good effect. If own foliage cannot be spared, that of *I. cuprea*, or of *I. stylosa*, may be substituted, but merely enough leaves

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to suggest their necessity is sufficient. All irises, when previously prepared by standing in water, last well. Even full-blown flowers pack and travel without damage. My own method is to tie in bunches, working the flowers closely together, and tying up tightly in paper.

Ixias, easy to produce and fairly hardy, are delightfully graceful flowers, of many colours, even green. Their upright habit, wiry stems, and narrow-bladed foliage, render them suitable for arranging in funnel-shaped glasses. *Lady Slade*, *crateroides*, *Snowflake*, and *viridiflora*, form a choice selection. *Sparaxis*, the best of which is *S. pulcherrima*, which produces long branching spikes of lovely flowers, is closely related to the *Ixia*. They intermix well with early gladiolus.

Leucoium vernum (*Snowflake*) is the finest of this genus, and remarkably pretty. It is employed in the same manner as the snowdrop, and may be mixed with dwarf early daffodils. *L. aestivum* and *L. pulchellum* are also pretty.

Lilium.—Of all bulbous plants, “The lily, lady of the flowering field,” is supreme. This is *Lilium candidum*, the easiest to grow where disease has not obtruded its hateful presence; one of the most useful; and, with its “pretty golden hammers,” as an old writer calls its anthers, not the least well dowered by nature. *Longiflorum*, the Japanese type of this plant, has somewhat superseded it among florists, the ease with which this species can be forced being greatly in its favour. The Bermuda, or Easter lily (*L. Harrisii*), is a form of this, and is a type of perfect floral beauty. They are alike suitable for arranging with long stems, a few together, either in a trumpet-shaped funnel, or in low

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bowls, with the stems firmly secured. Single blooms are in much request for wreath or cross making. Home-grown material lasts longest if the flower is cut young, or with the greater number of the flowers still to open. If the flowers are fully expanded, they require a little extra care in packing, the anthers first of all being enveloped in a little bag of paper, to prevent loose pollen from dirtying the petals, then each flower treated similarly, and, when packing the box or hamper, fill up any spaces between the flowers and buds with soft paper. Flower-growers send quantities of white lilies to Covent Garden in round baskets to which the stems are fastened, the flower heads standing free.

L. auratum needs only to be mentioned. Too strong scented for most.

L. Brownei is perhaps too difficult to cultivate to introduce here; but its noble development, its gloriously large trumpet, and the beauty of its chocolate-coloured anthers, render it worth trying.

L. chalcedonicum.—The scarlet Turk's cap, with its shining red petalled flowers, is well worth attention, coming as it does at a time when lilies are not plentiful.

L. croceum, an early flowering species, is valuable for cutting. It is one of the few flowers of a strong orange colour, is distinct for the season in which it flowers, and the stems with flowers are suitable for large vase furnishing.

L. elegans produces large saucer-shaped blooms, the stalks being somewhat short. The colours, of which there are many, vary from yellow to crimson. This lily is perhaps best arranged in bowls, with some lowly

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flowers as a setting, or with some of the irises in bloom at that period.

L. Martagon is best in the white form and the dark *dalmaticum*, in both of which the foliage and the general appearance of the whole spike is pleasing in the extreme.

L. speciosum, of which the white variety, *Kratzeri*, and the crimson, white-spotted, *Melpomene*, are perhaps the two best forms, is so well known as to hardly require comment. The plant, however, cannot be depended on to produce flowers everywhere in the British Islands, and is better adapted to the southern parts; but, as a pot plant, it can be had for months. The white, with geraniums, with *Cattleya labiata*, or with the more refined of the lovely hybrid tea-roses, goes very well. These lilies are charming for dinner-table adornment, single flowers and buds in various stages being used. If foliage is employed, only smilax or other choice greenery should be used, and that very sparingly.

L. testaceum, a supposed *Martagon* hybrid, with foliage like *L. candidum*, is a surpassingly lovely flower; stems as long as six feet, surmounted by flowers of the most charming form, the colour fawn, can be cut. Before packing these and others of the same type, half a dozen stems should be bunched, tying them tightly together, just below the flower heads, and again near the bottom end of the stems. In packing, lay the bunch flat, the flowers resting on soft paper crumpled up, and fill up open spaces between the blooms with the same material, to keep the petals from rubbing against each other. Soft paper atop completes the process, other

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flowers being laid on the stems, by which means they are kept firm. This is one of the easiest lilies to grow. *L. Humboldti* and *L. Henryi* are charming sorts, the foliage of the first named being very handsome, and may be treated as just noted. *L. pardalinum* varies considerably, many forms being poor and nothing worth; but a really fine form, which sometimes rises nine feet in height, though, of course, that length of stem is not requisite, can hardly be surpassed for large vase furnishing.

L. tigrinum, of which *splendens* is the best variety, is the well-known Tiger lily. For church decoration, and for filling large vases, the type is, however, the more useful.

All lilies are long lasting; those with long stems should have the latter slit, and, previous to arranging, placed in a deep vessel containing warm water.

Montbretia may be said to be as yet in its infancy, though its babyhood is one of much attractiveness. A hybrid plant, the earliest forms were at once recognised as valuable for decoration, and of these *crocsmiflora* and *Étoile de feu* are still extensively used. But they must give way to the improved large flowered sorts, the stems of many of which possess much beauty and increase their value. The following may be named as indispensable:—*Tragédie*, *Incandescent*, *Anneau d'or*, *Vulcan*, *Messidor*; and, of older sorts, *Feu d'artifice*, *Eldorado*, *Chrysis*, *Solfaterre*, and *Lothario*.

The flowers of *montbretia* are so little affected by cutting, that, towards autumn, spikes cut and left on the ground, out of reach of the sun, keep fresh for a week. Put in water, like other flowers, they last several weeks.

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The newer tall-stemmed varieties should be arranged either in low bowls, a few spikes in each, and kept in position by means of leads, or floral aids, or else in funnel vases. The method of arranging them in trumpets, with the spikes standing at every angle, is undesirable. The side growths are useful for dinner decoration, either in bowls or laid on the cloth, clear decided shades of yellow or brown being best for this purpose. Those who fail to flower montbretias should lift the bulbs annually, retain only the strongest, and cultivate in highly manured soil.

Muscari botryoides (Grape-hyacinth) is a pretty flower of spring, but not so pretty as its pearly white variety. To associate with this, *Chionodoxa Luciliae*, *Scilla præcox*, and *S. taurica* may be named, while the later flowering *M. conicum* is also pretty. People who love unassuming flowers will be charmed with these. Last a week.

Narcissus.—The flower lover will, of course, find a use for the greatest number of narcissus possible to be grown in one garden, while those who purchase flowers are restricted to a very few. Though some lovely forms cannot be got in florists' shops, it is, on the other hand, not worth while to grow all the kinds one sees in nurserymen's exhibits, or named in their catalogues. The most beautiful of all daffodils are undoubtedly those with long stems, though some of the short-stemmed species, e.g. *N. Triandrus* (Angels' tears), *N. cyclamineus*, *N. Bulbocodium* (Hoop-petticoat), and *N. minor*, are so pretty that they cannot be dispensed with. The flowers are best pulled, the greatest possible length of stalk being thus secured, and they should be

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gathered while the bloom is quite young. The flowers matured in water are altogether superior in purity of colouring to those left to expand in the open. Moreover, in some kinds, Princess Ida, Mrs Langtry, Lulworth, and Madame de Graaff, for instance, there is an imperceptible but uninterrupted change of colour, as well as increase in size of the flower, so that the bloom of to-day is distinct from that of yesterday. The stems quickly pollute water; and it is desirable, before arranging in vases, to stand them in water for an hour or two, and to cut the ends of the stems before arranging, by which means most of the mucous exudation that is the source of pollution is got rid of.

Daffodils admit of great diversity of treatment in vases of diverse shapes. In trumpet glasses, slender stems may be bent over as well as set upright, low trumpets being generally chosen; but these do not exhibit the flowers as well as a bowl, or a funnel-shaped, or a Munstead glass, in which the stalks stand boldly upright or just slightly nodding. The strong and long-stemmed trumpet and incomparable daffodils, and the Pheasant's Eye, should be boldly arranged to show as much stem as can be had with them, a funnel-shaped glass or a jar suiting these best. Usually, too many leaves are employed as a setting, and these generally over long and rising among the flowers. Leaves are not greatly required for their green, the stems supplying plenty of that; and they should be used in a suggestive manner rather than in quantity, three or four, if properly placed, being in general ample. In many instances, foliage may be dispensed with altogether, and unopened buds used instead. At the same

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time, it is possible to add a touch of beauty to an arrangement by the addition of other material, as, for instance, the tender foliage and blue flowers of *Prunus Pissardi*, which, with *Narcissus albicans*, Mrs Thomson, or Katherine Spurrell, is very chaste. *N. poeticus ornatus*, as another instance, goes well with the young coloured growths of pæonies or of *Polygonum sachalinense*, and the double poeticus with tulips, pæonies, or lilac. White *Scilla nutans* and the rose variety are also charming, arranged with *Leedsii* or incomparables, and *Diclytra spectabilis*, forced, goes well with most.

For table decorations it is most satisfactory to rely on the short-stemmed kinds, or at least those with not the largest flowers. The common jonquil, with its rushy leaves, is of much value, though perhaps too strongly perfumed; and *N. minor* and *N. Bulbocodium*, already mentioned, are also suitable. *N. pallidus præcox*, Lulworth, Rev. J. B. M. Camm, *N. poeticus ornatus*, *N. Pseudo-narcissus*, are a few others. Laid on the cloth, in posy fashion, with just a few leaves, daffodils of the trumpet section are pretty, but they are difficult to arrange, the stalks being somewhat unmanageable.

In addition to the sorts already noted, the following are also valuable:—Golden Spur—the best early yellow trumpet; Emperor, *Marinus*, J. C. Backhouse—all yellow; *Horsfieldi*, Empress, and Grandee—bicolors. Of the *Leedsii* section, Duchess of Westminster, Flora Wilson, Albatross, and Katherine Spurrell are lovely.

Of *incomparabilis*, Sir Watkin, Cynosure, Stella, King of Belgium, Beauty, C. J. Backhouse, the double Orange Phoenix, and, lovely as a rose, Sulphur Phoenix. *Barri conspicuus* and Vanessa in this section, while of

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N. poeticus, *recurvus* (the old Pheasant's Eye), is one of the best. Almira, or Edward VII., is also good; and the late and remarkably fragrant *N. biflorus*, the Primrose Peerless of Parkinson, is delightful.

For transmission the daffodil, once the stalks are filled with water, and the ends of the stems cut off, gives no trouble. They travel well tied in bunches, with some paper to lie on, and covered with more; but, when packed with other flowers, it is best to tie a sheet of paper round each bunch. Always include buds and leaves, which are useful for arranging.

Orchis foliosa is the best of this genus, producing its spikes on stalks three feet in height. Good forms of *O. maculata*, *O. latifolia*, one of which is the "long purples" of Shakespere; *O. mascula*, a lovely and sweet species, which is the Dead Man's Thumb of the old ballad; and *O. Habenaria conopsea* are also suitable for furnishing small vases. The flowers of each should be pulled in order to get as long a stalk as possible. They last quite ten days.

Ornithogalum (Star of Bethlehem) provides a few distinct and good forms. The older gardening writers, from the form of the flowers, called them Star-flowers, but the whole genus is now described as Star of Bethlehem. *O. umbellatum* is perhaps the best known, but not so fine a thing as *O. arabicum*. Both are capital for vase furnishing. Quite distinct from either is *O. nutans*, with the flowers borne on spikes, the colour a charming greenish-white. All of these may be associated with *Scilla nutans* white, or with the garden hyacinth.

Ranunculus asiaticus is worth attention in the French

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large flowering section, which is very free, extremely varied, and productive of many beautiful colours, the stems sometimes rising to a height of two feet. Unfortunately, as cut flowers, they are not long lasting. The old-fashioned turban section is composed of flowers of extreme primness in the arrangement of the petals, and, though at one time held in great esteem, they can hardly be said to be suited to present-day taste.

Sanguinaria canadensis (Bloodroot) has pretty white flowers and glaucous leaves. There are several varieties cultivated, that called by the earlier botanists *flore pleno* being the best form. The flower is not double, but possesses a number of petals extra to the common variety. Flowers last only a short time.

Schizostylis coccinea, though for some time subsequent to its introduction not quite hardy, seems now to have become acclimatized, and, though naturally a late autumn flower, it has during the past few years continued to produce spikes during almost every month. The flowers are not large, but, being a brilliant crimson, are of utmost value for filling funnel-shaped vessels. It travels well, and lasts cut in good condition two to three weeks.

Scilla nutans (Wood-hyacinth), is a lovely species, the white variety especially, of which a few clumps should be grown in every garden. It is one of the daintiest of flowers, and suitable either for mixing with late tulips and ixias, or may be employed by itself. The foliage is not quite so valuable as the flowers. To get the longest possible stalks, always pull the flowers. There is, too, a rosy-tinted form, but it is not nearly so nice a thing as the white.

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As the blue-bell it was a favourite flower with young people, who wove it into garlands. It is, too, emblematic of constancy.

“ The blue-bell, for her stainless azured hue,
Claims to be worn by none but those are true.”

Tritelcia uniflora is a charming flower for cutting.

Tulips have, during the past three hundred years, occupied a leading place in gardens, sometimes neglected, but never wholly forgotten. The extraordinary variability of their flowers, the harmonious colouring in some, and the varied contrasts in others; the diversity of form, some cup-shaped, some like saucers, others curiously scalloped, all combine to make this a flower to haunt the minds of the devotees of Flora.

The presumption, that never previously has there been such beautiful varieties as are grown at present, has perhaps no basis in fact. We have only to consult Parkinson, Rea, Gilbert, and other old florists to ascertain an ever present diversity of flower, different, perhaps, from those of our own day, but not on that account less quaint, less refined, or less beautiful.

Tulipa sylvestris (florentina) grows in a few places as a wild plant. It is a distinct form, the flowers clear yellow, drooping on the stems, and valuable for decorating. *T. suaveolens* and *T. præcox* are the supposed parents of the early sorts and of the Duc van Thol group, which is among the earliest to flower. Duc van Thol, or the Wintertulip, was flowered during winter two hundred and fifty years ago, by means of sufficiently primitive aids to forcing. But there does not seem to have been any clearly defined distinction between the progeny of *T. suaveolens*, *T. præcox*, and *T. gesneriana*, the parent

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of the late-flowering and the more gorgeously coloured varieties; old-time growers recognising three sections, the *Precoces* or earliest, the *Medias* or midseason, and the *Serotines*, which are synonymous with our May-flowering. The early sorts are mostly dwarf, and suited for arranging in small receptacles, of which the funnel-shape is best. They are to be had from Christmas (forced) till April or early May in the open, a good selection, comprising *Duc van Thol*, crimson, white, and white and rose; *Yellow Prince*, *Crimson King*, *Cottage Maid*, *Rachel Ruisch*, *Thomas Moore*, *Keizers Kroon*, *Chrysolora*, *Proserpine*, singles; and of doubles, *Princess Beatrice*, *La candeur*, and *Imperator rubrorum*. Tulips are remarkable for their extraordinary vitality. For table decoration, for instance, plants can be taken out of pots, the lower portion of the bulbs with the root cut away and afterwards returned to the pots, to do duty again in the greenhouse. Though best cut when colour is just showing, which secures their standing the longest time, the tulip having more than one period of beauty, may be grown in pots to full expansion, then cut and used for vase furnishing. The varieties of late flowering tulips are very numerous. The quaintest of these is the *Parrot*, which was a favourite with painters of the eighteenth century. It looks best when allowed to sprawl about at its own sweet will, no attempt being made to cause it to stand upright. *Bizarres* and *Byblœmens* are also very old, and none is more lovely than some of the latter, called *Rose Byblœmens*. By floral decorators they are, perhaps, not esteemed; but, nevertheless, for domestic purposes, they should not be overlooked. Selected breeders, of which *Golden Eagle*, a very

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old variety, and others of the now well-known gesneriana type, are all useful. Some are very tall, quite four feet, and these are invaluable for certain purposes. Some, as the above named, are early to bloom. Some are late, as *macrospila*. They vary, too, in form. Bouton d'or, for instance, is nearly globular, Picotee is sharp-pointed, *ivoides* is somewhat oval. The finest of the self-coloured forms are to be found in the Darwin section, in which some of the colours are very soft and pleasing, others very dark, or almost black, like the Chimney-Sweeper, mentioned by Rea in 1656.

With a good selection of these, it is possible to provide charming arrangements, either of one colour or mixed. They are best cut with as long stems as possible, removing one or two of the lower leaves, but otherwise employing as cut.

Other tulips for cutting should include *T. elegans* and *T. c. alba*, the latter a lovely form; *T. fulgens*, early, very tall, with arching stems; *T. retroflexa* is absolutely distinct and striking. *T. billictana*, *T. vitellina*, a mixture of yellow and egg yellow. *T. kolpakowskiana* blooms in March, and is a distinct and pretty form, but suitable only for low glasses, and *T. Greigi* is also early and very distinct.

In packing tulips, tie in bunches, and wrap a sheet of paper round each parcel.

CHAPTER III

HERBACEOUS FIBROUS-ROOTED PLANTS.



HERBACEOUS plants with fibrous roots are productive of much material particularly well suited for cutting. Some, carnations for instance, are not truly herbaceous, but being generally regarded as such, they find a place here. Not a few possess stems somewhat woody, so hard indeed towards autumn that water does not readily find a passage up the stems to the flowers. Some decorators, in order to overcome this, strip, for a few inches up, the outer covering of bark, by which means more water reaches the flowers, and they accordingly live longer. This method should be extended to, among others, asters, phloxes, golden rods, and chrysanthemums.

Achillea (Sneezewort) yields a few good things, and, curiously enough, these are native plants improved by cultivation. The best is *A. Ptarmica*, The Pearl, a really desirable plant for cutting. It has long stems that make it useful for mixing with others in extra tall vases. The "buttons," either singly or in small heads, are valuable for wreaths, crosses, and other floral designs. It is capital, too, for church decorating. Another is the



Anemone japonica (buds predominating).

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red-flowered Yarrow, *A. Millefolium roseum*, or as it is sometimes designated, *rubrum*. This also is useful for mixing with other flowers, but must not be used in the best decorations. There is no difficulty whatever about travelling, and they last well, eight days or so.

Aconitum (Monkshood) comprises several species that may be employed as cut flowers. The following certainly should be used. *A. autumnale* and *A. a. album*, tall-growing kinds, having stems quite seven or eight feet in length. The weakly shoots of these are of much value for mixing; but the stronger, too, with side flowering shoots arranged upright, are very effective. The side shoots, moreover, may be utilised for the smaller vases, and, as they last a long time, they are correspondingly valuable. *A. Napellus*, with white, and white and blue varieties, is also effective; and, as a very late autumn flower, *A. japonicum*, and, perhaps, *A. Wilsoni*, must not be overlooked. They all travel well without special care. Last five days to a week.

Adonis vernalis, the Ox-eye and yellow anemone of old writers, with its greenish-yellow satin-like petals, is lovely in spring. It may be used alone with its own foliage, or mixed with other flowers. Than this, none of the species is more attractive. Lasts a week.

Agrostemma coronaria (Rose-campion), of which there is a blood-red variety, and a pure white form of rare beauty, is not nearly so well known as its merits entitle it to be. The varieties are better than the type, but all are suited for vase-furnishing and for decorating fire-places. As a rule, they require the presence of other flowers, but a charming little arrangement can be produced with these alone. It is one of the best of flowers

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to send a distance, and is long lasting. *A. Flos-jovis* is a clear pinky-rose, not quite so desirable as the above, but nevertheless useful for mixing.

Althaea rosea (Hollyhock). The flowers are less used than their beauty warrants. The English housewife, centuries ago, discovered that hollyhocks were valuable for adorning her house, and stuck spikes of them in her windows. They were single-flowered, and to-day the same section is by far the best for decoration. Old plants that have been cut down produce short as well as long spikes, the former being the better. The colours and the texture of the flowers are alike admirable, and generally the flowers are best mixed with others, and last well. The stems exude a mucilaginous excretion, hence the water requires often renewing.

Flowers detached singly from the stems provide exceptionally desirable material for decorating dinner-tables, and it is a curious fact that not long ago, when thus used, few people were able to determine what they were. *Smilax* in sprays forms a perfect setting. The fig-leaved hollyhock, *Althaea ficifolia*, is equally beautiful with the above, the less vigorous growth rendering the spikes eminently suitable for vases. Spikes last fresh three or four days. Single blooms longer.

Anchusa italica is valuable on account of the fine blue of its flowers, and its grey leaves. The plant is apt to die in borders, but it readily reproduces itself from seeds in the same way as bugloss. The flowers last five to six days.

Anemones with fibrous roots include the splendid *Anemone japonica* in several varieties, the flowers being indispensable during autumn for all kinds of house

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decoration. Some of these are double, in the sense that they possess two or three rows of petals, the one inside the other. These, however, are less desirable for vase-furnishing than the single forms. Queen Charlotte, with large single rosy blooms, carried on tall handsome stalks, is the finest of the Japanese anemones. The foliage of this variety, too, in size and beauty, surpasses that of all others. The old white form called Honorine Jobert is valuable; and Whirlwind, a curiously twisted sort, is also good. Of the double kinds, Naine Rose is the best; Mont Rose approaches most nearly Queen Charlotte, but is not so fine, while Purpurine has fairly double flowers with beautiful stalks that may make it worth using. The best way to employ these is to cut a few with long stalks, flowers, and buds, and arrange them upright with just a few fine leaves. Where those of Queen Charlotte can be spared, use them. They are also useful in small glasses, or may be mixed with other choice flowers. They do not travel well unless gummed. Endure about a week. (See illustration facing page 152.)

Other anemones worth attention are *A. Pulsatilla*, the Pasque-flower; *A. alpina*, and its variety *sulphurea*; and *A. sylvestris*, with drooping white flowers, a vase of which, arranged with its own foliage intact on the stalks, is very sweet. *Hepatica* is usually called *Anemone*, of which *A. angulosa* is nice for bunching and using with other spring flowers, the best form being *superba*. The pink and rosy-coloured forms of *A. triloba* are also pretty. Last a week.

Aquilegia or Columbine furnishes delightfully graceful material, and has long been a favourite flower for cutting,

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Columbine being almost always mentioned when flowers are alluded to in old ballads and plays. This, of course, is the common *A. vulgaris*. But the finest for cutting are hybrids from crosses between *A. glandulosa*, *A. Skinneri*, *A. canadensis*, and others. The flowers of all blend well together. Their foliage is very lovely, especially in early summer and autumn, when tints of many shades are produced. In small vases the flowers are suitable for dinner-table decoration. They travel well when previously prepared by immersion in water and enveloped in paper.

Arabis alpina fl. pl. provides valuable flowers for many purposes, e.g., for filling dinner vases, for wreath-making, and for posies. They may be employed in the same way as the Roman hyacinth, or mixed with tulips, anemones, and other flowers in season, and last ten to fourteen days.

Asclepias curassavica provides a distinct shade of scarlet, and is a useful flower, not generally known.

Asperula (Woodruff) gives us at least two first-class plants,—the one, the well-known hayscented woodruff, one of the most charming members of our indigenous vegetation; the other, *A. longifolia*, a plant much larger in all its parts, and later to flower. The former may be used by itself for table decorations or for mixing with flowers in season, and the latter is valuable chiefly to mix with other flowers. They travel well and are long lasting.

Aster.—Starworts, or Michaelmas daisies, are very numerous. Like many other plants facile of manipulation by the hybridist, they yield an innumerable progeny, not a few of which are less meritorious than

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their parents. Indeed, some of the species will be difficult, if not impossible, to surpass. Of such is the original Michaelmas daisy, *Aster Tradescanti*, perfect in flower, bud, foliage, and habit. *A. amethystinus* may be named as another, so beautiful that it is impossible to conceive of anything in its own way to better it. But there is this to be said, that people vary in tastes, and that which one may consider irreproachable, another may discover in it little to desire. And it must be noted, too, that it is not the large-flowered, thickly-furnished sorts that are best suited to the purposes of the floral decorator, but rather the commoner kinds, that are lightsome and pretty withal.

It is impossible to name all the starworts worth growing for cut flowers, but at least a small selection should be established in every garden where there is space to grow them. Of the *Novi-Belgii* section there are numerous fine things, whites, as the tousled, but charming Lady Trevelyan, and John Wood; Pluto, dark; F. W. Burbidge, light lilac; Harmonia, rosy and lovely. In *Novæ-angliæ*, W. Bowman, *roseus*, and *pulchellus*; of others, *ericoides*, *cordifolius* Diana, *multiflorus elegans*, *pulcher*, *asteroides*, *longifolius formosus*, *Amellus* in variety, *turbinellus*, *elegans*, *vimineus* Cassiope, *corymbosus* and *Linosyris*. When properly selected, starworts are suitable for all purposes. For mixing with other flowers, quite up to the time chrysanthemums come in, they are most useful. In large receptacles, long shoots may be freely employed; in smaller, those cut with shorter stems; and quite small vases may be furnished with side sprays. They

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go well with any other autumnal flowers, but are particularly valuable for arranging with dahlias, kniphofias, and large chrysanthemums. Varieties of *Aster amellus* blend well with orange flowers as marigolds of that colour, or with yellow Paris daisies, which afford a charming mixture for table decorations. Those who themselves may wish to weave a floral garland to lay on the grave of a departed friend will find in the white asters material that is very suitable.

The employment of asters in church decorations is somewhat discounted by the fact that they wither quickly, but standing the stems in quite hot water till the sap vessels have been replenished with liquid is no doubt worth the consideration of those who reject them. The old-fashioned custom of sticking the end of the stem or a number of stems into a potato may also be adopted. If, however, the flowers are fertilised by bees when cut, nothing will keep them from fading. Bold upright forms, such as Purity, are best adapted to church decorating. Last two to ten days.

Astilbe is commonly represented by some one or other of the varieties of *A. japonica*, so largely forced in spring. Of this there are now a great many varieties, which are best known as Hoteia, *astilboides floribunda* being a capital long-stalked variety for out of doors. Others are Washington and Blondine. In addition to these may be mentioned the pretty *A. chinensis*, the glorious *A. davidiana* with its distinct tall spikes of purple, *A. Thunbergi*, of which there are now a great many varieties, white and rose-tinted. Later comes *A. rivularis*, the largest of all, every one of these being useful for all kinds of decorative purposes. The foliage

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of the last-named is distinctly coloured in autumn. Last from three to six days.

Bocconia, on account of its pretty inflorescence and foliage, occupies a large place during autumn. The best species is *B. microcarpa*, which changes colour with age, and lasts a very long time. It is graceful and striking, and useful in large arrangements. The foliage is very beautiful. *B. cordata* is better known, but decidedly less valuable. Both are long enduring.

Bupthalmum grandiflorum and *salicifolium* are good yellow composites, but not so desirable as others in season at the time they flower. Last five days.

Calystegia pubescens is useful for trailing or drooping over the rims of tall trumpets. *C. Sepium*, a native hedge plant, is equally beautiful. Neither, unfortunately, lasts when cut.

Campanula.—Of this genus it may be said that the white-flowered forms are superior, as a rule, to the typical blues, though some of these, too, are useful. Thus, *grandis alba*, *latifolia alba*, *persicifolia alba*, and particularly its varieties *coronaria alba* and the double *Moerheimi* and *rotundifolia alba*, are all fine. Of coloured flowers, one may safely select *glomerata dahurica*, *persicifolia coronaria*, *rapunculoides*, and *latifolia*. Bell-flowers are prettiest mixed with other flowers, and they are useful only for vase-furnishing.

Catananche cærulea (Cupidone), with its white variety, which is better than the type, is useful alike during autumn cut from the plants, and during winter, when dried.

Centranthus ruber (Red valerian), though common, is

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really good in the dark, almost crimson variety, and the white is also esteemed for cutting. Lasts four or five days.

Chrysanthemums are admittedly among the most useful of decorative flowers, and, year by year, improved forms are being produced. The commonest sort is *C. Leucanthemum*, the moon-daisy, horse-gowan, wild marguerite, and I don't know how many other names. It is a sad pest to farmers, but a dearly loved flower of those who will have posies. When cultivated, the plants continue producing flowers for months, and many of the seedling varieties are exceedingly valuable as cut flowers. Though termed a white flower, it is, of course, a composition of white and yellow. Arranged with *Matricaria*, its larger blooms standing out boldly above the small flowers of the latter, a really effective combination of white and yellow results. It is, moreover, valuable for lightening mixed arrangements in which large flowers predominate. *C. maximum* is a somewhat coarser flower, but many good varieties are now cultivated. By far the finest of these is King Edward, the individual flowers of which attain a size of six to seven inches across. This is of value for all kinds of decoration. The Shasta Daisy from America has proved, too, an estimable addition. It blooms somewhat earlier than *C. maximum*, and though the flowers vary considerably, all are good. *C. uliginosum*, with white and greenish-yellow flowers, blooms late in autumn, when it is used mostly for table decoration or furnishing small vases, the stalks being so hard that long stems cannot, as a rule, be used. *C. lacustris* is somewhat like the latter, but with larger flowers and a shorter stem. *C. Duvissii*



Tall composition of Border Flowers, with Artichoke Leaves
and Setaria (grass).

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and *C. Robinsoni* are also worth attention by decorators. The flowers last a fortnight.

Chrysanthemum indicum, from June onwards, provides a supply of varied bloom. Some people object to using this type of chrysanthemum till late in autumn, regarding it rather as a winter than a summer flowering plant; but no doubt the great majority of people, particularly town-dwellers, cherish a warm regard for the early chrysanthemum. If rejected for room decorating, there is always a place for it in harvest decorations, being for this purpose even more valuable than dahlias. For making festoons it can hardly be surpassed, such bright yellows as Carrie, Craigmillar, and others showing up well in badly-lighted parts of the church. At present there are at least a dozen specially good early sorts, that is, kinds that produce fairly large blooms early in the season, and not, as with former sorts, late in autumn only,—Mytchet White, Market White, Louis Lemaire, Ralph Curtis, Carrie, Bronze Marie Massie, Rosie, Horace Martin, Henri Yvon, Madame Gustave Grunerwald, White Massie, Goatcher's Crimson, and J. Grieve being reliable kinds.

Clematis davidiana, with its hyacinth-like flowers and distinct foliage, is worth attention. The colour is various shades of blue, but none undesirable.

Convallaria majalis (Lily of the valley) is now in use all the year round; on that account, much of the sentiment attaching to this, the emblem of humility, being lost. Lily of the valley, like the violet, is largely a personal flower, one that people like to have in bedroom and dressing-room. Generally, it is best used by itself in rooms in big bunches in large bowls, or on

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dinner-tables in small receptacles, using just a few of its own tender green leaves as a setting. Gather the spikes when nearly full out, and by all means let it be in the morning, before the sun has dissipated any of their fragrance, and always pull them so as to secure long stems. Fortin's is by far the finest type of lily of the valley, spikes, bells, and foliage being superior to any other kind, and next to that the Berlin variety. Every cottage with the least bit of garden should have a clump in some out-of-the-way corner, though, like most other plants, lily of the valley is responsive to good cultivation.

Cynara Scolymus (Globe Artichoke). The leaves for their grey colouring and handsome form are excellent, nor are the flowers when open to be overlooked for furnishing extra large vases.

Delphinium provides a range of blue of great diversity of tint, and whatever the shade, it is always pleasing. The faint blues—Watchet, as a bygone generation would have called them—are perhaps the most lovely of all, but I like, too, the deep blue of *D. formosum* and of other kinds. These are perhaps best alone, arranged with the spikes standing upright with own foliage, which, if too thickly set for good effect, should be partially removed. Delphiniums afford a peculiarly cool effect, and to ensure this fully, care should be taken not to mass with them any strong colours. Those with double flowers, some of which are perfectly globular, are also pretty, many of them producing lengthened side growths that are very useful. There is practically no end to varieties, every year seeing the production of many novelties, yellow and white, as well as blue, being now common. Though the

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stems would hardly lead one to expect it, Delphiniums travel remarkably well. I tie them in small bunches enveloped wholly in paper, and pack as other flowers. They remain fresh from three days to a week.

Dianthus Caryophyllus.—Carnations are so popular as cut flowers that they may be procured any day of the year. As a hardy border flower, their season is, however, not long. But it may be somewhat extended if the very strongly scented Grenadin, which flowers before the others, is cultivated; and by selecting floriferous varieties, which produce a second crop in the colder parts of the country, it is possible to procure blooms till frost puts an end to flowers in the garden.

It would be, perhaps, impossible to catalogue all the varieties of carnations and picotees at present in cultivation, nor, if it were possible, would it be desirable, as a few selected sorts are quite enough for our purpose. People who purchase carnation flowers are restricted to a few distinct kinds, which florists have proved to be the most suitable. Colour is the main point considered, but scent is also desirable, though very few of the hundreds in cultivation are fragrant. Long-stemmed flowers, too, are now so highly esteemed that a new race, combining good colours with long stems, is superseding the older kinds. For home use, it is important that the flowers should be supported on rigid stalks. The florist sometimes dispenses with stalks altogether, and substitutes for them stout wires, but wiring can seldom be resorted to with flowers for the house; certainly not in the case of carnations. The stalks of carnations for drawing-room adornment should be as long as possible, and it will be advan-

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tageous if several flowers are on each stalk, perhaps not all fully expanded, but in various stages of development. Well-grown plants give lengthy stalks as a rule. Buds, too, are effective; and with a due number of these and



the stem leaves, pretty arrangements are made without the addition of more foliage. Small trumpets are usually used for carnations, but funnel-shaped glasses are preferable. They may be cut with rather short stems to furnish small vases for table decoration or for laying on the cloth, in which case it must be remembered that stems and buds add greatly to the beauty of the arrangement. Carnations travel well, but often they do not last well after the ordeal. They are one of those flowers that suffer from being kept out of water after gathering, though without exhibiting at the time any bad effects, so that the remedy against carnations lasting badly is immersion of the stems in water directly the stems are severed, and on arriving at the end of a journey, immersion anew, but in warm water. Picotees are treated in the same way as carnations. In choosing varieties for cutting, those recommended by florists are not always the best. The following list is short, but the colours are good, and mostly the blooms are fragrant. Mephisto and Uriah Pike, strongly clove scented, blood crimson; Duchess of Fife, fragrant, deep pink; Hildegarde, white; Lady Hermione, very sweet, light pink; Lady Nina Balfour, sweet, blush; Raby Castle, salmon; Mons. Magny, yellow and red; Francis Samuelston, light apricot; Sir R. Waldie Griffiths, salmon; Comet, crimson; Dundas Scarlet; Mrs Nicholson, rose; Cecilia, yellow; and of picotees the new



Carnations, *Humea elegans* and *Cissus antarctica*.

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yellow-ground sorts are lovely beyond conception, and charming for vase-furnishing.

Dianthus plumarius (Pinks). The common old-fashioned white and purple varieties are delicately perfumed, and though the flowers are small, they are cherished by many for bunching like violets, or like primroses. For cutting, they have been to a large extent superseded by the much larger variety, Mrs Sinkins, by Her Majesty, and the big, almost globular, Snowflake. The sweetest and prettiest of all pinks are those of the Laced section, hardly ever seen now, but to perfume a room with the subtle aroma of an early summer morning there is nothing comparable to a vase of laced pinks. Later to bloom than these is the old rose-coloured Anne Boleyn, and recently there has been introduced a novel race of perpetual pinks that continues producing bloom till autumn, thus extending the season considerably.

Mule pinks, as a section, are not so desirable as the above. The finest, perhaps, is Fettes Mount, but Napoleon III. is also good as a cut flower, and very sweetly perfumed. "The pink, of smell divinest," it may be added, was esteemed the most fragrant of all flowers. Flowers remain fresh five days to a week.

Dicentra (Dielytra) spectabilis is the only species of the genus that is really effective. Some people object to the odour emitted by the flowers in a warm apartment, but in a hall this is not so apparent. The foliage as well as the flower is useful; it is a long-lasting flower, and travels well.

Digitalis (Foxglove) has many species, but the one to be preferred is our common foxglove, in some one or

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other of the improved strains that are common, the pure white variety being a notable flower. When well cultivated, the foxglove is a true perennial; and if not permitted to carry seeds, plants produce two crops of bloom annually. It has been objected to the flowers that they do not last, but I have not found this to be the case. A spike cut when the first flower is opening takes a week to complete the process of flowering, and it will remain fresh at least another week. Foxgloves should be cut with long stalks, arranged a few together in an upright position, with perhaps three of their own large leaves arranged at the base. The vase should be placed against a screen or other object to throw out the beauty of the flower. Foxgloves travel well, and should be bunched and enveloped in paper.

Doronicum has rather coarse flowers, decidedly the best being *D. Clusii*, *D. plantaginicum*, and *D. p.* Harpur Crewe. They are useful mixed with umbelliferæ, fennel, or wild marguerites. Last five or six days.

Echinops Ritro and *E. sphærocephalus* (Globe Thistle) are both worth notice, and are useful for furnishing large vases. The foliage of the last-named is good, and the dried flowers of both keep over winter. Last an indefinite period.

Epilobium angustifolium album, the white Willow-herb, is a somewhat pretty flower, useful mainly for corridors and halls.

Epimedium (Barrenwort) includes a few species worth attention, especially for their foliage. *E. alpinum*, though as a flower of no value, possesses rather pretty foliage, especially when young. *E. pinnatum* has pretty

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spikes of yellow flowers, and *E. macranthum* and *E. niveum* are each useful. Last a week.

Erigeron speciosus superbus and *E. s. major* are the two best of this genus, and yield quantities of material for cutting. Treat as Michaelmas daisies.

Eryngium (Sea Holly) is perhaps somewhat neglected from a flower-producing point of view. Yet the flowers of some, and the foliage also, are striking and attractive. Among the best are the small-flowered *E. planum*, the white stemmed *E. giganteum*, the deep-blue stemmed *E. olivcrinum superbum*, perhaps the best of all, *E. amethystinum*, and *E. maritimum*, the common Sea Holly, the foliage of which is very good. If cut when first opened, the flowers are everlasting. They are all useful for vase-furnishing, last well, give no trouble, and are splendid travellers.

Eupatorium ageratoides, cut with long stems, is useful for mixing with other flowers, and for harvest thanksgivings. I have used it occasionally in the furnishing of wreaths, but the white is scarcely pure enough. Lasts a week.

Euphorbia Cyparissias (the Cypress spurge) is an old-fashioned subject, with greenish-yellow flowers and foliage, but of no great value. *E. amygdaloides* and *E. Lathyris* also may be used, being careful not to let the sap, which is acrid, touch any tender part of the face.

Ferula communis (Fennel), *F. gigantea*, and *F. tingitana* constitute a useful trio. Though the flowers are rather inconspicuous, they nevertheless lend a character—aided, of course, by stems and finely cut foliage—to autumn arrangements. They last well,

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and require little packing to send a distance. Fennel is among the oldest of decorative plants, and affords a proof of the good taste of our ancestors as concerns flowers. Lasts quite a week.

Francoa ramosa is an altogether lovely flower. On strong plants the spikes are tall and branching, and may be used either entire, or the side growths slipped off and used separately in small vases. It is charming in any way, and useful for all purposes. Generally, the petals should be secured with a drop of gum, as they are rather fugacious. Than the above, *F. sonchifolia* and *S. appendiculata* are not nearly so desirable. All are easily raised from seeds. The first is barely hardy.

Funkia (Plantain Lily).—Though producing spikes of lovely tinted flowers, Funkias are of more value for their foliage, and the best of all in this respect is *F. Fortunei*. It is in season for months, and even when autumn turns to yellow the distinct shade of green, the leaves are still useful. The leaves form a capital setting to pæonies, *Viburnum plicatum*, hydrangeas, dahlias, Oriental poppies, and large-trussed geraniums.

Gaillardia finds many admirers, but the somewhat pronounced colouration, while rendering the flowers striking, demands restraint and some discretion in their use. They last well, at least ten days.

Galax aphylla is largely employed in autumn and winter, after the leaves have assumed a deep crimson hue. These are invaluable for dinner-table decorations with any good flower in season. Very long-lasting.

Gentiana has few suitable species, but *G. Pneumonanthe*, the Calathian violet, *G. P. alba*, and *G. asclepiadea* are so distinct that they should occasionally be used in

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their season, autumn, and *G. acaulis* is one of the loveliest of deep blues. They last a week.

Geranium gives us at least the lovely purple *G. armenum*, *G. sanguinem* in variety with distinct foliage, *G. pratense* and its white variety, and also a double that is one of the best for cutting. They are all somewhat common, and should be employed with other flowers of the same class in halls or corridors.

Gypsophila paniculata having been used to excess during the past ten or a dozen years, is so well known that nothing novel can be said of it. The new double variety, it may be noted, if the flowers open under glass, is superior to the type. Along with this should be grown *G. Steveni*, which flowers earlier, while *G. Rokejeki* is a good autumn species. The flowers last for weeks—practically everlasting, in fact.

Helenium pumilum is the best of this genus, the soft-yellow flowers being very pretty, and may be used either on short or long stalks. *H. grandicephalum striatum* produces yellow and brown flowers, these sometimes being brown striped with yellow, at others a yellow ground with brown stripes, and sometimes they are all brown. It is a useful flower to mix with yellow and bronze chrysanthemums. Lasts a week or more.

Helianthus (Sunflower) provides a wealth of material, but a rigid selection is necessary. *H. multiflorus* and its double form, or rather forms, for there are several, is a desirable species, flowering early in autumn. The foliage and buds, as well as the yellow flowers, are alike pretty. When choicer material can be procured, it should not be employed for living-rooms. *H. rigi-*

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dus is superior to the above. A. Dewar is a cactus flowered variety, but not so fine as Miss Mellish, one of the loveliest of our hardy flowers. To ensure the blooms lasting, the stems should be immersed in water as soon as they are severed from the plants, else they flag at once. They are useful for all kinds of home decorating, and may be employed either with other autumn flowers or with the tinted foliage of trees, or, perhaps, perferably alone. There are many other kinds, *H. decapetalus* being worth attention for its lighter shade of yellow. Last one to six days.

Helleborus niger (Christmas rose).—Several kinds have been dispersed in gardens in the past thirty or forty years, and are now to be had during a long season. The true Christmas rose is pure white, and blooms about the New Year and later, but earlier than this is a smaller variety, called by some St Bridget's Christmas rose (*Helleborus niger angustifolius*), and the strong-growing very large-flowered form called *H. n. maximus* or *altifolius*. The last-named usually begins to bloom in October and is a glorious flower, not pure white, however. Other good varieties are, respectively, the Bath Christmas rose and the major sort, both of which are extensively grown for market purposes. All produce long-lasting flowers suitable for all purposes, and one or more of them should be represented in every garden, however small. While the flowers are on the plant it is customary to protect them from the weather, either with glazed sashes or by other means. During very hard weather when growth is suspended, the more forward buds, if cut, plunged in cold water till thawed, and then placed in a warm room, slowly



Giant Christmas Rose, own leaf, leaf of Megasea, and spray of Quaking Grass in earthenware jar. The beauty of the stems should not be overlooked.

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expand and open a clear pure white. Flowers last a week to ten days.

Other *Helleborus*, which cumulatively are termed Lenten roses, bloom from October or November till April. The earliest is *H. odorus*, with greenish-yellow flowers in loose trusses. It is a lovely flower, and while it lasts in bloom, which is at least during four months, it is charming for table decorations. It is fairly long-lasting. The others, of which there are a vast number, pure white, rose, green, etc., to nearly black, are nearly all distinguished by much beauty, the anthers being almost as lovely as those of some lilies. Unfortunately, the flowers do not stand well when cut, to remedy which splitting the stems and peeling up the epidermis have been tried, but generally with no good effect. Nevertheless, the worst lasting varieties sometimes without any apparent reason develop traits of an opposite nature, and will last perhaps a week without drooping. The flowers picked from the trusses and used singly last well always, but they are useful only for laying on the cloth for dinner parties, and for this purpose may be preserved fresh two or three weeks by immersing them in water when not in use. When the whole truss is used with the main stem, they should be immersed, flowers and all, for some time in water; and when arranged, let the stems be set deeply in water, and placed only in cool apartments. The smallest foliage should be used as a setting. The flowers travel well if packed in a wet condition.

Hemerocallis (Day lily), of which all the species are suitable for vase-furnishing; *H. flava*, the common day

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lily, and the earliest to flower, is desirable for dinner-table decorating also, as well as other purposes. The flowers of this are delightfully, though not overpoweringly, fragrant, and for its perfume it has received the name of Yellow Tuberose. A few of its own leaves is all the setting it requires, and it may be arranged with stems three feet long, or shorter if for table decorating. It goes well with the strongest yellows of Spanish iris, with bronzy-green oak foliage, or with purple beech. No flower travels better, the spikes being bunched as many as two dozen together, and tied closely in a paper wrapper. The individual flowers are fugacious, and their removal requires daily attention, but fresh flowers succeed for at least the space of a week if the plants have been grown strongly. *H. Apricot* is, as its name indicates, a dark form, and likely to prove a worthy companion. *H. fulva fl. pl.*, of which there are some varieties, is remarkably handsome as a cut flower. The colour is deep copper, and the blooms individually large. Cut with long stems, it is best arranged to stand boldly out from other seasonable flowers with which it may be used. *H. aurantiaca major* is noted as the largest form, and besides these are many others, *e.g.*, *H. Dumortieri* and *H. middendorffiana*, all being valuable.

Hesperis matronalis (Rocket), the common Dame's violet, is best known by the tall-growing double white form. It is deliciously sweet, and cut with long stems, it is useful for mixing with other common flowers. The single variety is not to be despised for cutting, but the stems pollute water, and previous to arranging should be dipped in hot water. *H. tristis* is remarkable for its fragrance; the flowers are so little gay that women

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three hundred years ago designated it "The Melancholy Gentleman."

Heuchera has been greatly enriched during recent years, Continental hybridists having produced some very pretty hybrid varieties. *H. sanguinea* is well known, and is equally pretty with its white form, while *H. s. cylindrica* may also be named. *H. brizoides gracillima* is a most effective flower, and in Continental plant catalogues there is a long list of novelties of these in various colours. Heucheras are useful for furnishing funnel glasses, or for mixing with flowers in season. *H. Richardsoni* has greenish flowers and handsome foliage, very pretty to use with the others. Last five days.

Inula glandulosa is the best of this genus, and, in fact, one of the finest of our summer flowers. On heavy soils it grows tall and produces very large flowers, which may be used by themselves or mixed with others in season. It goes well with double dark delphiniums and monkshoods, and with the coloured foliage of *Prunus Pissardi* and copper beech. A variety with the ends of the petals more lacinated than the type is now to be had. The colour, it may be added, is a distinct tone of orange. Lasts a week.

Kniphofia, better known as *Tritoma*, has been in recent years greatly enriched by numbers of beautiful kinds. *K. aloides grandiflora*, formerly known as *Tritoma Uvaria grandiflora*, is one of the most glorious of late autumn flowers. Already much has been said of its uses, but it may be added, that florists employ the flower-heads to give effect to many of their formal productions. The flowers, as all of the tribe, are, how-

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ever, most effective cut and arranged with long stalks, and they all travel well, requiring merely to be packed closely together with some soft paper between each layer of flowers when more than one layer is packed together. *K. Tuckii* and *K. cuulescens* are the two earliest to flower. Other desirable kinds include *K. rufa*, *K. corallina*, *K. Mucowani*, a small but pretty form. *K. Rooperi* is another of the earlier flowering section. Many sorts have not yet been proved to be hardy, some admittedly are not. Last four to eight days.

Lathyrus latifolius (Everlasting Pea) is suitable for decorative purposes only in the white varieties, which are pretty in small vases. *L. Drummondi* (*rotundifolius*), with reddish flowers, is capital for draping. Cut young, lasts ten days.

Libertia ixioides has a handsome spike of white flowers, altogether distinct, and gives variety to mixed arrangements. The flowers travel well. *L. formosa* has larger flowers, but I think, on the whole, not so attractive. The foliage, however, is better. Last five days.

Linum flavum is very distinct, and worth attention for its fine yellow flowers.

Lithospermum purpureo-carruleum, though indigenous, is so rare that it may be included here. Its habit of growth is between trailing and climbing, and for purposes that require material of this nature it is not without merit. The flowers are distinct, a good deep purple, and lasting five or six days.

Lobelia cardinalis (Cardinal-flower), and its many hybrids, are particularly useful in autumn. The spikes go well with most autumnal flowers, and they last a long time. Some of the seedling forms possess lovely foliage.

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Lychnis cannot be said to provide anything specially fine. But in *L. alpina alba* we have a pretty flower, reminiscent of the Roman hyacinth; also the double white ragged Robin (*L. Flos-cuculi alba fl. pl.*), the double *L. chalcidonica*, a very old favourite, and *L. Viscaria splendens pleno*, all of which are useful for common use. *L. haageana* yields a great variety, some of which are very brilliant. Last only a few days.

Lysimachia (Moneywort) may be confined to *L. clethroides*, the white sprays of which are useful for mixing with other flowers, and to *L. Nummularia*, the common creeping Jenny or moneywort, the long sprays of which are not without value for draping fireplaces from the mantelpiece, or for employing in trumpet vases. Last five days.

Lythrum Salicaria (Loosestrife).—This is the purple loosestrife, a rather common flower. There are several garden forms, the best of which as a border plant is also the one most suitable for vase-filling. It is one of the subjects helpful to eke out better material for doing up fireplaces, when it may be used mixed, as Matthew Arnold saw it on the Wytham Flats,—“Red loosestrife and blond meadow-sweet.” Some people cherish a sentimental regard for this flower, believing it to be the “long purples” of Ophelia, which, however, was an orchid; but it is certainly Tennyson’s “long purples of the dale,” and the “Gay long-purples” of Clare.

Matricaria inodora fl. pl. is very useful for cutting, but only for common purposes.

Meconopsis cambrica (the Welsh Poppy) is not so pretty as *Papaver nudicaule*, but the foliage is more useful.

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Megasea crassifolia, *M. cordifolia*, *M. purpurascens*, and *M. Stracheyi*, with a number of hybrid sorts, are valuable in early summer on account of their diversely coloured flowers, and also for their foliage, which in autumn dies off tinted. They all last well, and are among our best hardy flowers.

Meum athamanticum (Spiguel) is valuable chiefly for its finely cut foliage, which is dark green and aromatic. Leaves may occasionally be introduced in vase arrangements, but not to a great extent.

Mimulus (Monkey-flower) is remarkable only for the hybrids, many of which are attractively spotted, and which may be sparingly used. Ouragan, a hose-in-hose variety, which produces tall spikes, is useful. All belong to the section of gaudy-coloured flowers that have to be used with moderation. Last four days.

Monarda didyma, for its aromatic perfume and its striking inflorescence, is useful for common purposes. *M. fistulosa alba* is a better form for mixing with autumn flowers, the foliage being good.

Myosotis dissitiflora (Forget-me-not).—*M. Victoria*, *M. sylvatica* and its white form, and *M. palustris* the true forget-me-not, are the best of this family. The latter may be used along with other water plants, and if gathered with roots on the stalks and washed of impurities it does not so quickly render water impure as that cut with stalks only, does. The white flowered wood forget-me-not is a really pretty flower, suitable for mixing with others flowering in May. It carries well.

Myrrhis odorata (Sweet Cicely), "Myrrh," is occasionally found in gardens. The flowers smell too strongly to permit their use, but the foliage for common

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purposes is not without value, being large, of a tender green, with a few white blotches.

Oreocome Candollei is worth attention particularly for its handsome foliage.

Origanum Onitis (Pot Marjoram) is a rather pretty thing and, in the white form, is good for picking. Sweet Marjoram (*Origanum Majorana*) was, however, most affected as a cut flower in bygone times, and it is the flower referred to in the line—"Hot lavender, mints, savory, marjoram."

Orobis vernus has pretty pea-shaped flowers in varieties—white, rose and blue—all of which are useful in spring for furnishing low receptacles, or along with the foliage mixing with other flowers in season.

Pæonia (Pæony), of which mention needs only be made of the Chinese hybrids, noble flowers with wonderful tones of colour, many kinds possessing delightful fragrance. It cannot be said of any pæony that it is not beautiful, and it is not the flowers alone, but the foliage also, and at all seasons. In spring the young growths assume lovely colours; when fully developed the foliage is perfect, and in autumn it is only less attractively coloured than in spring. Pæonies, at their best as cut flowers, should be arranged with long stalks with foliage intact in large vases, not massing them exactly, but by no means stinting the quantity. Arranged with short stalks in smaller vases, they are not nearly so effective. Single blooms on quite short stems are lovely in small receptacles for dinner parties. They may be used as well with a variety of other flowers in season. Pæonies are among the best flowers to travel; and where a quantity is sent at a time, one basket or box should be

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filled solely with them, the only packing needed being paper at bottom, sides, and top. Of *P. officinalis*, the variety *anemoneflora* is very brilliant, and as it flowers early, should not be overlooked. Last four days to a week.

Papaver (Poppy). In this section a few grand flowers are included, such as hybrids of *Papaver bracteatum* and *P. orientale*, which are either gloriously gay, or soft and pleasingly coloured. One need not grow many sorts. Blush Queen is lovely and Prince of Orange bright, while a good crimson is essential. Poppies, like pleasure, are evanescent, but if cut just as they are on the point of opening, placed in water, and left till expanded, they last moderately well, sometimes a week, but usually less. Big poppies go well with smaller ones, e.g., the field poppy, with pæonies, with branches of common trees, leaves of funkias, orange lilies, and hydrangeas. Single blooms in small bowls are suitable for dinner-tables. They travel well if cut when the colour shows between the openings of the calyces, but must be previously thoroughly prepared by standing some time in water. *P. pilosum* is by many considered the daintiest of all poppies. It is charming in small receptacles, and desirable for table decoration. *P. alpinum* and *P. nudicaule*, though perennials, are usually treated as annuals, which see. Last from three days to a week.

Pentstemon.—This is an extensive genus, but for cut-flower purposes, the hybrid section, of which there are many distinct strains, is the best. Pentstemons are usually grown in named varieties. Though they are hardy in sheltered positions, my own plan is to treat them as annuals, sowing the seeds in February to pro-

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duce flowering plants the same year. The richly coloured flowering spikes are quite indispensable for vase-furnishing in autumn, all the colours going well together ; but rose and crimson are the preferable shades. There is a well-grounded belief that the flowers last only a short time when cut, and so it is considered not worth while to use pentstemons at all. Provided, however, the spikes, as they are cut, are at once immersed in a pan of water, and kept in water till arranged in vases, they will last fresh three to five days. When sent a distance, wet the flowers and pack moist. *P. barbatus* (*Chelone barbata*) is a good showy flower for cutting. The plant is not quite hardy, and, like the above mentioned, is best raised annually from seeds sown early in the year.

Phlox hybrids.—When we speak of the phlox as a garden plant, the tall growing varieties are commonly understood as being referred to, and it is to these this note applies. Florists are so intent on the production of flowers with large pips and compact trusses, that we have to revert to old, and sometimes forgotten, varieties for material for cutting. Moreover, many of the colours are bad. An eyesore in the garden, to introduce them to the home is therefore impossible ; but, fortunately, not all are alike, some being distinct and attractive. Of such, Etna, E. Danzanvilliers, Coquelicot, Pecheur d'Islande are examples. But none of these is equal for cutting to the old Bridesmaid and Madame Mousset,—the best variety of all, and still grown in a few gardens, being a tall white one, with cruciform flowers, almost like a bouvardia. The flowers of this kind may be used for a variety of purposes, but generally phloxes are useful only for furnishing halls and

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corridors. Peel the stems before placing in water, and, as a rule, they are best arranged without mixtures of other flowers. Phloxes do not carry. They last five days.

Physalis Alkekengi and *P. Franchetti* (Winter cherry), the latter by much the superior. The red bladder-like capsules used with chrysanthemums and other early winter flowers are most effective. They are also of value for church decorating, arranged in vases in entrance-halls, and for many other purposes.

Physostegia speciosa is one at least of this family that is useful for cutting. Lasts only three days.

Phyteuma orbiculare has a lovely deep blue, distinctly formed flower in early summer. It must, like most blue flowers, be used with some discretion. Lasts five or six days.

Polemonium carulcum (Jacob's ladder), in the white variety, is the best of this species. The flowers are satin-white, and, with the pretty foliage, are useful for vase-furnishing. Lasts a week.

Polygonatum multiflorum (Solomon's Seal). Less well-known, but a desirable companion to Lily of the valley. It is one of the oldest of our garden plants, and appears in mediæval plant lists as *Scaluceleh* (*Scala Cælo*), Ladder-to-heaven, though it was not for its beauty but for its utility that it was cultivated in gardens. At all stages of its growth the plant is useful, even before the flowers appear, and all through the summer months for its foliage, while in autumn, when its arching stems are red with berries, it is equally characteristic. A larger form is cultivated. Lasts a week to ten days.

Polygonum includes a few first-rate plants for decorative purposes. *P. sachalinense* comes up in spring with

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brightly coloured shoots, and in autumn the long side shoots are wreathed with pretty white flowers in little racemes, while the stems, after growth has ceased and the foliage fallen, are a distinct shade of rich brown. *P. cuspidatum* is also desirable, having pretty flowers and handsome foliage, coloured in autumn. *P. amplexicaule* has flowers somewhat like the annual *P. orientale*, and is desirable alike for its flowers and its foliage. *P. molle* is an exceedingly pretty white species, *P. affine* is a dwarf species with neat rosy-crimson spiky flower-heads, and *P. baldschuanicum* produces its pink-white racemes on long trails. The whole are valuable, being distinct and long lasting.

Primula acaulis (Primrose) is so great a favourite with all sections of the community that it is almost superfluous to say anything about it. The perfume emitted by the flower is exceedingly subtle, and in certain conditions of the atmosphere all-pervading. It has, so far as can be judged by old-time writings, always been a well-loved flower, having been constantly used as a posy or employed in chaplets. It is a variable flower, and so it appears as a natural freak in Jack-an-apes-on-horseback, Hose-in-hose, and coloured green. It was, like the clover, used as a love charm—

“The Primrose, when with sixe leaves gotten grace,
Maids, as a true-love, in their bosoms place.”

The cowslip (*Primula veris*) was held in equally high esteem.

“Maidens with thee their auburn tresses twine,
Or with the daisy and the primrose pale
Thy flowers entwining weave a chaplet fair.”

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The hybrid polyanthus is, from the garden point of view, superior to either of the above, fancy varieties with large flowers on big trusses being the more valuable for decorating. Sweet, and pretty too, is the auricula, the strain of yellow auriculas originated by Messrs Storrie of Dundee being not only sweet, but charming as cut flowers. All are prettiest arranged in shallow bowls, with well-developed leaves of polyanthus. Many others of the *Primula* are dainty and pretty. To travel, the flowers should be dipped in water previous to packing, and set closely together in shallow boxes.

Pyrethrum roscum, in its many varieties, is indispensable as a cut flower. The forms of the flowers are much diversified. In singles, many rich as well as soft tints are to be found. Haage and Schmidt is very large, and an effective double. Hermann Stenger, on the other hand, is small, with a centre of quilled florets and a row of petals on the outside, which makes an attractive whole. Carl Vogt is perhaps the best white, but the stalks are less long than those of Aphrodite. There are many sorts of single varieties, but for ordinary purposes seeds produce a great variety of useful kinds. The flowers are not of the choicest, and are useful mostly for hall decorating, and are perhaps best when mixed with other flowers in season, such as early gladioles, orange lilies, horse-gowans, dornicums, etc. They travel satisfactorily, merely requiring to be bunched and packed among other rough material. *P. uliginosum* (*Chrysanthemum uliginosum*), which see. Last fresh five or six days.

Ranunculus.—In this genus the flowers are not long-lasting, but one or two sorts are pretty and not

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uncommon. *R. aconitifolius fl. pl.*, usually but erroneously called Fair Maids of France, a name that pertains to the species with single flowers; *R. acris plenus*, handsome flowers and pretty buds on long stems, and *R. amplexicaulis* are the best. *R. Lingua* (Spearwort) is finer, alike in flower and leaf, than any of the above.

Rudbeckia bestows much material on the floral decorator, but the most of it may be set aside for one or two species, e.g., *R. californica*, which flowers in early autumn, has large yellow flowers with a brown centre and is superior to *R. laciniata*, the double variety of the latter being, however, useful. *R. speciosa*, better known as *R. Newmani*, is superior to both, and is surpassed by only a few flowers. The young blooms are deep yellow with a bronze-green centre, the latter changing to black-brown when the flower is mature. The combination of colours at all stages is singularly striking. The flowers, however, to last, should be cut in the early or bronzy condition, as when black they have begun to decay. This is the reason why so many people find it a short-lived flower, whereas, cut young, it certainly is not. The flowers with buds are perfect without the addition of others, and are always pleasing when arranged a few together, not more than a dozen, in funnel-shaped receptacles. With the stalks shortened, they do well for table decoration. *Clematis Jackmani* goes well with this *Rudbeckia*, also bronze and purple foliage. Lasts one to six days.

Rumex Patientia (Patience), *R. alpina* (Monk's rhubarb), *R. Hydrolapathum* (Water dock), *R. Acetosella*

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(Sheep's sorrel) are all useful, for leaves, for coloured stems and seed vessels, and for flowering sprays.

Sanguisorba canadensis has spiky white flowers on long stems, clothed with handsome foliage. It is useful in autumn on account of its distinct form.

Saxifraga gives us the well-known pretty Nancy, none-so-pretty, or London pride (*S. umbrosa*), a very charming flower for early summer, and useful for mixing with flowers in season. *S. hederæfolia* has a rather more graceful inflorescence, and the late flowering *S. Andrewsii* is also worth attention. Last a week.

Scabiosa caucasica and *S. c. alba* are both in the first rank of plants that provide material for cutting. As a rule, they should be employed in mixed arrangements, allowing the flowers to stand boldly out from those with which they are used. *S. primulina* and *S. ochroleuca* with yellowish flowers are charming earlier in summer. They all travel well, tied in bunches and done up in paper. Last five to seven days.

Senecio pulcher is the handsomest of the groundsels, and is useful in autumn, when its large flowers may be mixed with Michaelmas daisies, in vases not too large. To this may be added *S. Doronicum*, with showy yellow flowers, which are in season during summer. Last five days.

Sidalcea candida and *S. Listeri* may be used in the same manner as foxgloves, or mixed with other flowers in season. The last-named, which varies in its tints, is pretty and effective, but dirties water quickly. Last three to five days.

Silene (Catchfly) should include at least *S. virginica*, a bright scarlet flower. It is best to raise plants annually

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from seeds, as they, as a rule, do not live long in this country. Our native *S. inflata* is a really pretty flower, the stems, bladder-like calyces, and flowers all partaking of white. Last about a week.

Solidago or Golden Rod, though the plants are terrible robbers of borders, are useful as autumn flower producers, the prettiest being *S. canadensis* and *S. Shorti*, the latter being admirable mixed with Michaelmas daisies. The stems are rather woody, and when cut very long, the flowers do not last. On that account it is advisable to peel the stems. The flowers travel well, require little care in packing, and remain fresh five or six days.

Spiræa Ulmaria fl. pl. (Meadow-sweet), grown in a moist piece of heavy soil, produces lovely heads of pure white flowers. *S. venusta*, with feathery plumes of rosy flowers, is also fine, the foliage being distinct. But best of all is the *S. palmata* section, the plants in which demand a wet soil, when the resulting inflorescence is surpassingly beautiful. *S. Aruncus* is also a fine thing, especially the young flowers, stems, and foliage, but does not last as a cut flower, *S. A. Kneiffi* being the best form. For large vases the fine-leaved *S. gigantea* must not be omitted, nor for smaller ones the dwarf *S. Filipendula fl. pl.*, which undoubtedly is prettiest when arranged with its flower-heads standing boldly above a setting of its own foliage. All may be used among other flowers, their great value consisting in the graceful effects they provide used with heavier flowers. They should all be immersed deeply in water as soon as cut. Pack the stems, foliage, and flowers wet.

Statice Armeria, the pretty Sea pink, in many varieties,

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the white being the best. The best of the others are *S. latifolia*, with fine foliage, and *S. Limonium*, both of which are everlasting. Sprays of the flowers are valuable for lightening heavy arrangements.

Tanacetum vulgare (Tansy) is generally tabooed on account of the smell of its foliage. But it is only when rubbed that a disagreeable smell is emitted. As a setting for very large arrangements, a few long shoots with leaves and flowers intact may occasionally be employed, and with very good effect. A variety with the leaves much larger, called *crispum*, used to be employed by the late Miss Hope instead of ferns.

Thalictrum minus and *T. m. adiantoides* (Meadow rue) are both exceedingly useful. Some people use the foliage alone, but when in flower, inconspicuous as the inflorescence is, it blends with blue flowers, as campanula, with extremely good effect. *T. aquilegifolium*, which, in the type, is white, gives also delicate blush-lilac flowers, is also useful alike as a flowering plant and for its foliage. There are several other kinds, but these, on the whole, are the preferable. In autumn, the leaves assume pretty tints.

Tiarella cordifolia has fluffy-looking heads. It is not so fine a plant as *T. purpurea*. Lasts about a week.

Tradescantia virginica in its many varieties can be put to good use as a cut flower. The stems, foliage, and flowers are alike good, and may be employed mixed with irises and other seasonable flowers, or alone. They last well and carry well, and is, on all accounts, one of the plants that those who have small space for flower-growing should cultivate for cutting.

Tricyrtis hirta.—More quaint than beautiful, but

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stem, foliage, and flowers as a whole render it a desirable flower for autumn. Lasts a week to eight days.

Trillium grandiflorum is a lovely flower, and with the leaves produces quite a charming dish of bloom. It mixes well with other flowers in season.

Trollius or Globe-flower is one of the finest of early summer flowers. The common *T. europæus*, the Lucken gowan of past times, is itself a desirable flower, but not nearly so good as *T. napellifolius* and Newry Giant. These are yellow. Orange-coloured flowers embrace *T. Orange Globe*, *T. Excelsior*, and *T. Gibsoni*. All these are lovely, and no better setting need be wished than their own foliage, from among which the flower stems should rise straight up, crowned with the folded cups of gold or orange. They travel well, but should invariably be cut early in the morning, otherwise the sun causes the petals to fall prematurely. Last four to six days. The common Globe flower was long ago a favourite with North-country folks. Allan Ramsay mentions it as a cut flower; and a century ago Dr Martyn notes how, in Westmoreland, cottagers made wreaths and garlands of the flowers to adorn their cottages.

Tropæolum speciosum.—Flowers and deep blue fruit are alike pretty, and sprays are valuable to mix with other flowers or with other *Tropæolums*, e.g., *T. peregrinum*, *T. tricolorum*, and others.

Valeriana Phu, when strongly grown, is good as a cut flower, its long well-furnished stems being useful to lighten compositions of a somewhat heavy nature. The petals drop soon. *V. officinalis*, the "Setewale" of

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the early poets and herbalists, so-called from its smelling roots, is native to our own country, but withal a pretty flower for cutting.

Verbena officinalis (Vervain), a plant which frightened witches, though indigenous, is worth cultivating for its neat little flowers on light branching sprays, which remind one of *Gypsophila*. It is used for the same purpose, but is suited to quite large compositions. It is not long-lasting, and is better in autumn than in summer.

Veronica longifolia in blue, white, and rose (the last the best for cutting), has long handsome spikes capital for arranging with flowers of a less graceful form. *V. subsessilis*, especially the rose variety, is a dainty flower which has to be employed in smaller compositions than the other. *V. amethystina* is a rather good blue, but on the whole, less desirable than the above.

Vinca major (Periwinkle) is not truly a herbaceous plant, but may be noticed here. It is a really desirable subject in any of the colours, the foliage being distinct and good; also *V. minor*, especially the white variety; and all may be satisfactorily mixed together. The last-named, allowed to droop over the rims of flower vessels, is desirable for a setting to other flowers. For laying on the cloth in table decorations, too, they are worth attention. Last five days.

Viola tricolor (Pansy), a very old and delightful garden flower, at one period dedicated to the Trinity, and possessed of many names indicative of the love in which it was held. A good cut flower, and in which many of the colours are charming, the fancy section in particular. The flowers are best arranged along with pieces of the

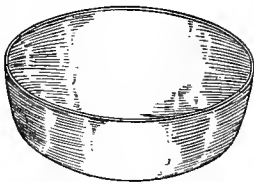


Fancy Pansies.

[To face p. 188.]

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shoots, with foliage and buds attached, in deep saucer-shaped receptacles. A dessert-plate or a saucer forms a perfect receptacle. For laying on the cloth they are also suitable, and need no other setting than their own foliage. The popular bedding violas form another section, and among these there is much diversity of colour. They are capital for dinner decorations, and if plenty of foliage is employed, other flowers may be mixed with them, such as

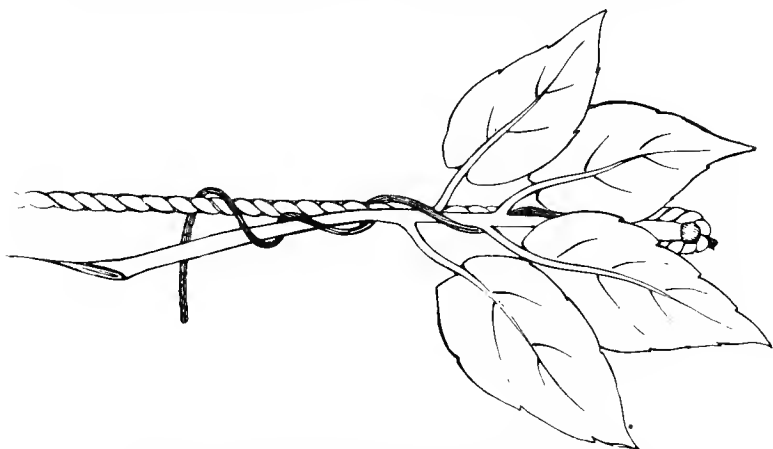


sprays of woodruff, or *Gypsophila* elegans*. As a rule, the more pronounced colours should be dispensed with, and the more harmonious light blues, soft yellows, creams, and white alone employed. Last five days.

V. odorata.—The violet provides an almost embarrassing amount of material, but in this, as in most instances, the best way is to select rigidly. So fond of violets were the people of past generations that they ate them cooked and in pickles, but nowadays we would esteem it a barbarism to consume a flower we love so well. Many of the old writers on flowers are most particular in impressing the necessity of picking violets quite early in the morning, before the scent is dissipated by the sun, a violet without perfume doubtless being a poor thing. The sweetest-scented of all is the old March violet, deep purple with small flowers, but intensely fragrant. The Czar is still worth growing as a variety. But this, and all other sorts, is inferior to Princess of Wales, with its

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large flowers on much elongated stalks, and its noble leafage. It possesses the singular quality of producing flowers not only from the "crowns" or centre of the plant, but also from the runners, consequently these should not be removed, as in other violets. Of double violets the best is Lady Hume Campbell, but the old Neapolitan, for those who care for perfume and colour, will also be grown. Violets are almost invariably bunched, but in bunching Princess of Wales, with its stalks sometimes ten or twelve inches in length, it is possible to produce a very nice arrangement without any of the primness usually associated with a bunch. This variety, too, composes well with many other spring flowers, *e.g.*, crocuses, tulips, hyacinths, azaleas, cinerarias, and many more. Last fresh about four days.



Method of securing Evergreens on rope. (See p. 105.)

CHAPTER IV

TENDER EXOTICS



CACIAS are shrubs, many of them producing very beautiful flowers. The mimosa of shops and of street-florists is *Acacia dealbata*—the yellow wattle of Australia—and is, perhaps, the best of the family. But *A. armata*, *A. affinis*, *A. grandis*, *A. platyptera*, *A. cordifolia*, and *A. riceana* are also pretty. Acacias are best mixed with other flowers in season, and there are few with which they do not blend. They last well, travel well, and, altogether, are eminently desirable flowers. *A. armata* excels for table decorations, being charming with sprays of deutzia, flowering currants, and grape hyacinths. Lasts eight to ten days.

Acalypha sanderiana provides long tassel-like crimson spikes, which, twisted loosely through sprays of smilax, make a distinct table decoration.

Agapanthus umbellatus is the well-known African lily, of which there are several varieties, as well as the typical blue. It goes well with other flowers of the better sort for vase-furnishing, and may also be used arranged with

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a little of its own foliage, but with the heads standing quite clear. *Funkia Sieboldi* affords a good foliage. *Agapanthus* lasts quite a fortnight, and carries well.

Allamanda includes several desirable species, of which *A. Schottii*, *A. cathartica*, and *A. Hendersoni* are perhaps the best. The large flowers, the deep-tinted twisted buds, and the foliage are all alike valuable. Unfortunately, when cut, the flowers quickly fade, but, by arranging them in a flat receptacle, so that a little water stands constantly in the short tube of the flower, life is lengthened considerably. For table decoration, allamanda is quite indispensable. If arranged in receptacles, silver vases are by far the best, but it is also pretty laid in small bunches on the cloth. If other flowers are used, keep them in separate arrangements rather than mixed. In packing allamandas, great care is necessary that the petals are not bruised; and perhaps the best method of packing is to roll each bloom in a piece of paper, so that it cannot be moved or rubbed.

Amasonia punicea is valued for the red bracts that accompany the yellow flowers. The spikes are useful for table decoration, arranged in small glasses with a spray or two of asparagus or suitable fern. Lasts about five days.

Anthurium is an extensive genus, but only useful to decorators on account of the brilliant spathes borne by a few of the species of which *A. schertzerianum* in its many forms is the best. *A. andreanum* is also distinct and *A. ferrierense*. They are effective arranged with leaves of crotons, *Croton Reidii*, for instance, or with *Adiantum farleyense*. The spathes are extra long-lasting.

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Asparagus of recent years has become indispensable as a decorative genus, though one has to use discretion as to the sorts to use. The best includes *A. plumosus*, of great value either cut with single "fronds," so-called, or in long shoots. *A. p. nanus* is not any better for cutting than the above. *A. deflexus* is distinct and good for mixing with a variety of flowers, and *A. Sprengeri* is one of the best when cut in long sprays, and even more lovely when in flower. Not the least remarkable trait exhibited by asparagus, especially by *plumosus*, is the long time it lasts in good condition, not only when the stems are in water, but even when kept dry, sometimes doing duty six weeks on end.

A. medeloides (*Myrsiphyllum asparagoides*) is the well-known smilax, invaluable for many purposes, *e.g.*, the smaller sprays for table decorating, for mixing with flowers; and long sprays, which may be had twenty feet in length, are indispensable for church decoration, especially for decorating chancel screens, pillars, reading-desks, and pulpits. The plant is usually allowed to grow up and twine round a stout linen thread; and where the long sprays are required for decorating churches, the thread need not be pulled out. Light festoons are expeditiously formed by tying suitable flowers to the smilax with invisible wire. It is a common mistake to employ smilax that has been too strongly grown for table decoration; that produced in poor soil, and from old plants, being infinitely superior, on account of the foliage being neater. Lasts several weeks.

Aspidistra elatior and *A. e. variegata*, so extensively used as room plants, are of no mean value for their

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arching leaves which add considerably to the good effect of compositions of flowers of the better class for drawing-rooms. The leaves last an indefinite time, a good substitute in summer and autumn being the handsome leafage of *Statice latifolia*.

Azalea indica yields a long succession of bloom. *Narcissiflora*, for example, may be had in flower from October all through winter; and many varieties, double as well as single—and of these the old white should not be overlooked—carry the succession on till summer. Azaleas can be used only with short stems, and therefore must be arranged in low bowls along with Chinese primulas, hyacinths, Roman hyacinths, freesias, bouvardias, carnations, heaths, and flowers in season. They are eminently suitable for table-decorating, either in vases, or laid on the cloth. The flowers travel well. Last four to eight days.

Begonias, as cut flowers, are not valued as they ought to be. The single tuberous begonias of the flower garden brighten the dull days of autumn, and the handsome rose-flowered doubles have no doubt a great future. But it is the winter-flowering species and hybrids that afford the greatest pleasure. The ever-blooming *semperflorens* type, some years ago, was the best of this class; but since the introduction of *Gloire de Lorraine* and its varieties, the place of honour must be given to it. Small flowering sprays of these are simply indispensable for table decoration and for filling small receptacles. *Gloire de Sceaux*, *Adonis*, *Mrs Heal*, and *Winter Cheer* are other desirable kinds. Some of the bedding kinds, *e.g.* *Sutton's Crimson Gem*, are also attractive and useful, flowering as they do all winter

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and spring. In addition, some of the older kinds, *weltoniensis*, *manicata*, and *fuchsoides*, are valuable, and not less so because the foliage of all is desirable. Nor are the Rex begonias, with their handsome leaves, to be left out. In winter they produce flowers, but it is the leaves that are the more useful, one or two of these on occasion lending variety and charm to mixed arrangements. Last about a week.

Boronia megastigma possesses no beauty, but the flower is delightfully fragrant, and on that account is useful to mix with other flowers. *B. heterophylla*, on the other hand, is pretty, and sprays of it are charming loosely arranged with acacias and other flowers that go well with brown, the colour of its own flowers.

Bougainvillea glabra affords a distinct colour in flowers—a peculiar shade of mauve—lovely with yellow. Unfortunately the flowers, or rather the bracts, for the flowers are inconspicuous, last cut only a short time. When it is wanted, immerse the shoots, flowers and all, in water for a while before using. Lasts one to four days.

Bouvardias, in white, pink, and scarlet varieties, are very useful during the dull months of the year. They are particularly so for table decorations, and for furnishing sprays for personal wear. Very lovely, too, is the large flowering *Bouvardia jasminiflora* in summer, with its large jasmine-like flowers, most charming for small vase furnishing, and lasting fresh about a week.

Caladium is valuable chiefly for beautiful foliage, which unfortunately does not always stand well when cut. The pretty little *C. argyrites* is charming mixed with many kinds of flowers that require lightening. Of

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the large leaved kinds, those with white and green foliage are the most suitable. Last one to three days.

Calceolaria, in what is termed the herbaceous section, is of little value cut, unless the self colours, which ought to be more generally grown. The old *C. amplexicaulis* is lovely; and *C. fuchsifolia*, which flowers in winter, is distinct. Bloom, in order to last, as soon as cut must be placed in water.

Camellia has suffered eclipse during the past twenty years; but doubtless a flower possessed of so much beauty will yet regain its position as a cut flower. Where blooms can be cut with pieces of the stalk and foliage attached, and nicely arranged, there is no dubiety as to their value. *Chandleri* and *Donckelaeri* are varieties of distinct beauty of form and colour, and nothing has yet surpassed *alba plena*. Lady Hume's Blush is also suitable for cutting. If cut young, the flowers do not require to be wired for home use; but if to be sent a distance, it is a safe precaution. The camellia is one of the few flowers that needs cotton-wadding as a packing; but it may be dispensed with if large sheets of stout packing-paper are folded in narrow folds, and then partly opened out and laid under and above the flowers, where it acts as a spring and keeps the flowers in their places without crushing. Lasts five to ten days.

Canna indica.—Cannas of the large flowered section are gloriously beautiful cut with stalks full length, and own foliage intact. The leaves may be used with other flowers too, all types, green and coloured, being alike useful. The flowers do not travel well. Lasts a long time if cut young.

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Celosia plumosa, when the strain is of good quality, is a fairly satisfactory flower for cutting. Like Princes'-feather and others of the same family, its floral plumes are dried for winter use. Lasts an indefinite time.

Centropogon lucyanus, with deep rose flowers in terminal clusters, borne on arching stems, affords valuable material for drawing-room decoration during autumn and early winter. Lasts four to six days.

Chironia ixifera has neat rosy flowers with conspicuous yellow stamens, the flower stalks long and slender. It is of much merit for cutting.

Chrysanthemums are so well known that one can hardly hope to make any remarks that are not stale. Those who depend on material purchased from florists are certain always to get the pick of varieties so far as colour is concerned. In private collections, however, there is this advantage, that many beautiful varieties, which for trade reasons are never put on the market, are within reach of the home decorator. For example, we never see now Mrs Judge Benedict, a lovely anemone variety, Miss Libby Allen, an old-fashioned Japanese, nor Mrs Field, a dainty single, in shops. In the employment of chrysanthemums for home decoration, their use, to a great extent, is determined by the variety. Thus, in the case of the ball-shaped Mrs Rundle, Mrs Dixon, and Mr Geo. Glenney, each of which possesses weakly stems that bend with the weight of the blooms, the only method of arranging with even moderately long stems is to permit them to preserve their drooping habit, and produce broad effects rather than attempt to exhibit the individual beauties of the flowers. With short stems, arranged in small vessels,

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or employed for table decorations, or laid on the cloth, or wired for festoons, for floral balls, or for basket furnishing, the individuality of each is entirely preserved. With regard to the huge blooms of the Japanese section, they, as a rule, are not of much value from a decorative point of view, and, perhaps, exhibit their large proportioned charms best when cut with short stems, and arranged as specimen blooms. When cut with long stems, the foliage needs thinning to contribute the best effect. Trade growers employ a method of massing these that may be noted here. When several blooms are to be arranged in one stand, they place each in a tin tube filled with water, and fix the tubes, as many as are needed, in a common receptacle. Medium blooms of seven to eight inches diameter are useful, and these can be easily arranged on long or on short stalks, in any good form of vase. One of the most satisfactory methods of employing chrysanthemums is to choose blooms of different sizes, the smaller being the taller, and the larger cut with shorter stems. Chrysanthemums satisfactorily lend themselves to mix with other foliage and flowers; yellow, bronze, brown, and red being very effective set up with the browned foliage of oak, beech, sweet chestnut, ferns, etc. A table decoration composed of *Source d'Or* and *Mrs Dixon* chrysanthemums, beech, sweet chestnut, and coloured leaves of *rose Crimson Boursault* is pretty, and affords an example of what is meant. Many of the colours of chrysanthemum, like those of the phlox, are valueless for decorating, and others that are effective have to be used with much discretion. Some of the old-fashioned pompones cannot be dispensed with; bunched stems of orange *Rosinante*

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and pink Rosinante being all that can be desired for vase furnishing. Single varieties require careful selection, so many of them being worthless for decorating. Lovely is the white and soft yellow Mary Anderson, both being indispensable. Mrs Field, already noted, is really exquisite; and, as a large flowered form, E. Pegram, with the outer petals rose and the central florets green, is very beautiful. Those who do not cultivate the anemone section should at least procure Lady Margaret and Miss Annie Lowe, both of much beauty of form. The flowers travel well without any special care, and the cut blooms sometimes last six weeks, but in general from one to four weeks.

Cineraria, in the improved starry forms of the *cruenta* hybrids, provides the loveliest of flowers; some of the light blue, the pink, and the white varieties, with the central florets differently coloured from the outer ray petals, being quite first-rate. Cut either with long stems for large vases, or with short ones for table decorating, they are alike useful. They travel well, too; but must be well refreshed with water before wrapping them in paper, and never allowed to flag, which is extremely harmful to them. These blend with other flowers in season—azalea, hyacinth, and others—much better than do those with large blooms.

Cissus discolor, in long sprays, is invaluable for adorning trumpet glasses, or for laying on the cloth in dinner-table decorations; in the latter case, the ends of the shoots, which are furnished with quite small leaves, being best. *C. antarctica* and *C. rhomboides* are green-leaved species, both of which are useful and long lasting.

Citrus Aurantium.—The orange is so largely identified

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with the marriage ceremony that we forget it is not only a pretty flower, but also a sweetly aromatic one, with foliage almost as nicely scented. The flowers last about a week.

Clematis indivisa lobata is one of the grandest of flowers for cutting, and may be used either cut in small clusters for decorating tables, or in long sprays for vase-furnishing, and for decorating mantel-pieces, panels, or pictures. Lasts three to five days.

Clerodendron fallax is the finest of this genus, its scarlet inflorescence being useful for table decorations laid on the cloth. *C. speciosum* is brilliant, but not so much so as *C. splendens*, a plant, however, that one hardly ever sees in flower. Last about four days.

Clivia miniata (*Imantophyllum*) is now a greatly improved flower. The colours of all are of the miniatum or orange-apricot shade, which was called orange-tawny three hundred years ago, and therefore invaluable, as being a colour rarely met with in flowers. The trusses, cut with stems like amaryllis, are very handsome; while the flowers, detached and used in small bowls, or as table-decorating material, can also be recommended. The flowers last a long time.

Crassula coccinea is a sweetly perfumed flower, useful for small glass furnishing, and requires no setting. The flowers last a very long time.

Crinum includes several lovely species, *C. Powellii*, with its white variety, being lovely. *C. mackoyanum* has enormous blooms, and *C. MacOwani* is a lovely and fragrant species. They are all splendid for drawing-room decoration, the flowers opening on the trusses one after another during a long time. They require

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careful packing, the blooms to be wrapped individually in soft paper, and carefully arranged in the package.

Crocosmia imperialis is one of these flowers, of which the stems, leaves, and foliage are all alike good for cutting. The remarks on montbretia apply to this.

Croton, or *Codiaeum*, as it is now called, is useful for the brilliant foliage of many of the species, some, like *angustifolium*, producing narrow leaves, or slightly broader, as Queen Victoria, or with broad and large leaves, as *Roidi*. For arranging with orchids and many other stove-flowers, crotons are quite indispensable, the leaves lasting fresh a long time.

Cyclamen persicum is an old garden plant almost unchanged till about forty years ago, the flowers being now larger, improved in form, and with longer stems and prettier leaves. The flowers are charming for table decorations, and can always be used with own foliage, not mixed with the flowers, but just a few employed as a setting, the flowers standing up above them. They travel splendidly, and last well. The flowers are always pulled in order to preserve the corms, the hard piece at the end of the stem being cut off before the flowers are arranged. Last a week.

Cyperus laxus and *C. alternifolius*, with its variegated form, are useful for mixing with flowers in large glasses; both should be completely immersed in water for some time previous to setting them up. Tiny growths of the last named are useful on occasion for mixing with flowers in table decorations. Last one to four days.

Cytisus filipes, a pea-flowered plant, with fragrant white blooms, is desirable in even small collections. It

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is useful for all purposes. *C. racemosus* is a better known plant; its yellow flowers are less fragrant.

Daphne indica, though of little beauty as a flower, is so sweet that on that account it may find a place here.

Dianthus Caryophyllus.—Carnations are greenhouse plants in winter and spring, the malmaison section at all seasons. The finest of these for cutting is the original *Souvenir de la Malmaison*, with blush flowers, and the pink variety. Other desirable sorts are *Maggie Hodgson*, *Princess May*, *President Loubet*, *Mrs Martin Smith*, *Thora*, *Sault*, *Mercia*, and *King Oscar*. To these should be added *Cecilia*, *Uriah Pike*, *Lady Hermione*, *Lady Nina Balfour*, and *Hildegarde*, of the ordinary carnation. Tree carnations, which afford bloom during winter and early spring, include in their varieties some lovely flowers, the most popular being *Mrs T. W. Lawson*; but *Enchantress*, *Prosperity*, *Lady Carlisle*, *America*, *Melba*, and *Mrs S. J. Brooks* are also very fine sorts. It is permissible to associate with these many other flowers in season. They, as well as malmaisons, are lovely used with long stems, a single flower on each, arranged in funnel glasses. With short stems, they are pretty set up in bowls, or the latter singly for table decorations. All are in request for personal wear.

The blooms, in order to travel well, should have the stems stood two hours in water previous to packing, and the flowers, when ready, enveloped in a sheet of paper. For malmaisons, some people use a piece of cardboard, perforated, to let the stalk pass through, and fix the cardboard to press against the bloom, to keep the petals from falling down. Each flower should be wrapped in paper, and packed one layer deep.

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Dipladenia affords some nice material, the colours being distinct.

Dracæna, like croton, is useful for its foliage, of which there is a great variety. The narrow-leaved, dark coloured kinds are perhaps the most useful; but the *D. terminalis* type is also good, and the curious *D. godseffiana* is also of value. Of those with green leaves, *D. indivisa* may be named. They last cut a long time.

Epacris furnishes distinct material for cutting, and, as it yields long sprays, is useful for furnishing medium-sized funnel-shaped glasses. A good selection embraces *E. miniata splendens* and the forms of *E. hyacinthina*. Last five days.

Epiphyllum truncatum, of which there are many varieties, is a delightful subject for table decoration, and sprays may also be used in small bowls. Lasts a week.

Ericas are a vast host; but for cut flowers a very small selection suffices, the *Erica ventricosa* group, *E. carvishiana*, and *E. willmoreana* at least. They are charming for spray-making and for table-decorating. Last a week to ten days.

Eucharis amazonica is the best of this genus, the flowers being largely used in the construction of wreaths. Cut with long spikes, it, moreover, affords very useful material for vase-decorating, two or three of its own leaves, or those of aspidistra, providing a suitable setting, or it may be used alone. The flowers are easy to arrange, and they require to be packed in single layers to send a distance, using crumpled paper for packing. Lasts four to six days.

Eupatorium weinmannianum is the best of this genus,

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and is of considerable value during the early winter months; grown with long stems, the clustered white heads of bloom lend a grace to many arrangements of flowers. *E. ianthinum* flowers in spring, having reddish flowers, but not so valuable. *E. riparium* is fragrant, with white flowers clustered on the stems. They all last well. The first named is now called *E. micranthum*.

Euphorbia pulcherrima (better known as poinsettia) is one of the most brilliantly coloured of winter flowering exotics. Cut with long stems, it is splendid for furnishing large vases, and with short stems for small ones, one head in each. It is also used for table decoration. The ends of the stems are usually charred as soon as cut, or else the stems plunged in boiling water. When these precautions are not taken, the bracts quickly droop.

E. fulgens is the old *E. jacquiniflora*, which, when grown with long shoots, is also a glorious flower for arranging with others in season, but the scarlet is so pronounced that caution needs to be exercised in its use. It, too, should be treated with boiling water, as noted above.

Ficus repens is sometimes used for table decorations. Of this there is a pretty variegated variety, and one with minute foliage. Shoots of *Ficus indica* are occasionally useful for mixing with other material in very large vases.

Franciscea calycina is rather a good blue-flowered plant, though the flowers are somewhat short-lived. It is cut in short sprays with its own foliage, which is a tender green. Lasts four days.

Freesia refracta alba is considered the best of this genus, but the yellowish *F. Leichtlini* is equally pretty.

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Cut with long stems, the curiously arranged floral trusses look well in mixture with other winter and spring flowering plants, such as tulips, cœlogyne, cypripedium, and others. It is a deliciously perfumed, long-lasting flower.

Fuchsias are by no means so popular for cutting as they were thirty years ago. At the same time, white and red varieties of the Madame Cornelisson type in singles and Mrs E. G. Hill in doubles are not to be despised. The foliage of these sorts is good; and either arranged in not too large receptacles, without admixture of other flowers, or blended with others, they are by no means ineffective. Last four to six days.

Gardenia florida and *G. radicans* are the two best species to cultivate, the double flowers being valued for button-holes. Cut with their own glossy-green foliage, and arranged in small receptacles, they may occasionally be placed in large apartments, but their heavy perfume renders them less acceptable than many other white flowers.

Gerbera Jamesoni is so distinct in colouring that for vase-furnishing it can hardly be dispensed with. The flower, like composites generally, lasts a long time, travels well, and, in fact, has no bad qualities. When properly acclimatised, the plant will probably thrive out-of-doors. Lasts fresh a week.

Gloriosa superba, alike for its unique colouring and the form of its flowers, is a truly acceptable flower for decorating tables in autumn. The flowers may be either laid on the cloth with smilax, or arranged in small bowls with *Francoa ramosa*, Gypsophila, orchids in season, or merely set up with a little fern or asparagus.

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To travel, it requires to be most carefully packed, in order that the flowers, without being loose enough to move, are not unduly crushed.

Gloxinias are exceedingly varied in colour and markings; but since the drooping-flowered section has given place to the upright-flowered, all are useful, and especially for table decorations. Remain fresh two to five days.

Heliotrope is used essentially for its fragrance; but there are now several varieties, white and dark coloured, that are of some value as cut flowers. As soon as cut, the stalks should be placed in water. It is by no means long lasting.

Hibiscus rosa-sinensis, though fugacious, is yet worth mentioning, on account of its rose-like blooms.

Hippeastrum, usually called amaryllis, and of which there is an infinite variety, affords glorious material. It might be assumed, from the hollow stems, that as a cut flower, *hippeastrums* would quickly fade; but that is not the case, for if cut when the first bloom is opening they last fresh for weeks, or until the last has expanded and decayed. They are best set up with long stems, and with very little foliage, that of *clivia* being suitable. The flowers may also be used singly in small glasses, but much of their splendid beauty is lost in this way. The flowers, though very large, travel well. My own method is to wrap each bloom in paper, drawing it somewhat together, and, after each expanded flower on a stem has been thus treated, another sheet of paper is wrapped round the whole. When unpacked they look somewhat depressed, but quickly revive once the stems are placed in lukewarm, but never hot, water.

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Humea elegans, as a first-rate pot plant and for outdoor borders in summer, is rapidly obtaining recognition, and the status it lost twenty-five to thirty years ago is being regained. In the cut state it is superior to *Gypsophila*, and, in fact, is in the front rank (or it ought to be) of all flowers for cutting. Colours vary somewhat, those of a rosy-salmon or a ruddy-brown being preferable to others. A bunch with a few trusses of *Calceolaria amplexicaulis* added is quite lovely. The blue branching Larkspur, and light blue late Delphiniums; clear crimson carnations; creamy and scarlet sweet peas; the chestnut-coloured Rosie Chrysanthemum, are other combinations that are simple and first-rate. For table decorations humeas are particularly useful. The sprays last an indefinite time, being practically everlasting. Foliage and flowers are scented with an odour liked by some and disliked by others.

Hymenocallis macrostephana is, of this genus, perhaps the best for cutting, the ivory-white flowers being sweetly perfumed. It is useful for bouquet-making, and for vase-decoration generally. The flowers require careful packing, being easily bruised. Lasts five to six days.

Ixora, in almost all its species, is suitable for vase-furnishing, the distinct orange-colour making it invaluable. The trusses last longest when cut with rather short stems.

Jasminum grandiflorum is exceedingly sweet and pretty; a good companion to it is *J. odoratissimum*, with yellow flowers; while *J. gracillimum*, with very small white flowers, deliciously perfumed, is desirable for mixing with other flowers. The foliage of all is useful. *J. Sambac*

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fl. pl. is a fragrant and lovely flower which, on account of its strong perfume, must be used sparingly. Last three to five days.

Lachenalia is not much used cut, and the flowers are useful only arranged among others. *L. Nelsoni* is, perhaps, the best.

Lapageria is not so much employed at present as formerly, when the wax-like blooms were wired and turned tube upwards for bouquet-making. Cut in sprays, and arranged with the flowers drooping naturally over the rims of glasses, red and white forms are equally desirable. These keep fresh a very long time.

Libonia floribunda is perhaps seldom used in the cut state. It is, however, useful during winter, the yellow and orange flowers blending well with other short-stalked flowers.

Nepenthes, where they are grown in quantity, may be used effectively by allowing the pitchers to droop over the rims of the receptacles in which they are placed. The small green forms are useful, but they lack the beauty of the coloured sorts.

Nerine sarniensis (the Guernsey Lily), *N. Fothergilli major*, and *N. elegans*, which produce their flowers in advance of the leaves, are of much value where flowers of the highest type are essential. Last one to two weeks.

Oxalis cernua (Bermuda buttercup) is as fine as the marsh marigold, and well adapted to vase-furnishing and table decorations. Lasts five days.

Pancratium, an old denizen of our gardens, yields pretty white and sweet flowers, *P. maritimum* and *P. illyricum* being alike fine. The flowers are suited to all kinds of floral purposes, florists wiring the



Vase of Roses.

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single blooms for bouquets and wreaths. It is closely allied to *Hymenocallis*, but not so fine. Lasts four to six days.

Pelargoniums, as employed for cutting, are largely hybrids and seedling varieties from hybrids. The most brilliant are to be found in the zonal section, which may be had in flower in all seasons of the year, being most valuable during the winter months, when the colours of the flowers are deepened and refined, according as the variety is a dark or a light one. Some discretion must be exercised as to colours, because many, especially those derived from the Continent, are strange rather than beautiful. There are, however, lovely tones of rose and pink, and reds of much brilliance. The plants for cutting must be thoroughly well cultivated, in order to secure at once large flowers and long stems, which, compared with short stems, makes a difference in effect that must be seen to be comprehended. Medium-sized trusses, if the pips (by which name the individual flowers are called) are large, are superior to monstrous trusses composed of small pips; and a few, with only two or three pips expanded, worked in with the others, lightens arrangements. The stems should be long enough to stand quite clear of foliage, which may be selected from the plants or from ivy-leaf geraniums, which makes a good setting. If the flowers are at all old, a drop of floral gum in the centre of each pip makes them hang together longer, but it does not restore the lustre that young flowers alone possess. Perhaps no flowers travel worse than these. Gumming, in the first place, is essential, the flowers must be young, and the boxes filled with one layer only. Place packing-paper,

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crumpled, in the bottom of the box, and pieces of the same between the trusses, finishing with another sheet, when the flowers will usually arrive fresh and unharmed. Last three days to a week. Some of the doubles are valuable, *e.g.* Hermione and F. V. Raspail.

Ivy-leaf pelargoniums are pretty, but many novelties are much too prim and formal for cutting. In Galilee we possess a shade of pink that is very lovely. Souvenir de C. Turner is a charming deep rose, and the old Madame Crousse cannot be dispensed with, being so useful for table decorations. Own foliage is suitable for these, and the very old single white is not to be despised from the foliage point of view.

Of show pelargoniums, the best type is that called "decorative," many sorts of these being used for cut flowers. The foliage, when well formed and healthy, is desirable as a setting. It may be noted, as a useful hint, that a little sulphate of ammonia in the water with which the plants are watered brightens the colours to a noticeable degree. Last as zonals. Rollison's Unique, if still in existence, yields sweet, crimson flowers and good foliage, and many of the species are noteworthy for pretty flowers and deliciously perfumed foliage. Of such are the oak-leaved (*quercifolium*), Fair Helen; fern-leaved; rose-scented (*capitatum*), Lady Plymouth; lemon-scented (*citriodorum*); Lady Scarborough; peppermint-scented (*lobatum*); and nutmeg-scented.

Phyllocactus speciosissimus is the exceedingly brilliant old-time cactus. It is chiefly valuable for table-decorating, and may be used with the white, yellow, and other varieties, all of which are lovely. In packing, each bloom should be rolled in a piece of paper, in a

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manner to compress the flower into slight bulk. Lasts fresh two or three days.

Plumbago rosea has flowers of a lovely rose colour, and is well worth cultivating solely for table decoration. It is charming arranged with sprays of smilax. Its one drawback is the short time it remains fresh after cutting; and for using the same evening, the flower should be cut early in the day, and immersed in water till required, the sprays being returned to water after dinner, and left till again needed. Lasts a very short time. *P. capensis* is a charming shade of blue.

Polianthes tuberosa.—The well-known tuberose is used in immense quantities, the flowers, as a rule, being removed from the spike, and each wired. For private use the flowers are best left intact, and the whole stem cut, and arranged just a few with other flowers, when their strong perfume will not be objectionable. Lasts one or two weeks.

Primula sinensis in some respects is superior to cineraria, with which, to some extent, it competes. Both the large flowered and those of the stellate section are charming with their own sweet-scented leaves. The large flowered varieties, white, rose, and scarlet, are first-rate for table decorations, either set up in low bowls or laid on the cloth. The stellate forms which possess the better foliage are more suitable for arranging in vases a little taller than bowls, and they are specially desirable for mixing with azaleas and other flowers in season. The flowers travel not at all well, but by the aid of gum they are made to hold to the calyx. The large flowered section requires to be packed in single layers in small boxes; but less care is needed in the case of the

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others, which may be bunched and wrapped in paper, and in this way forwarded satisfactorily. Last four or five days.

Rhododendron produces invaluable material, striking and attractive flowers being borne by some of the Himalayan species, *c.g.* *R. Dalhousi*, *R. Falconeri*, and *R. wetchianum*, and many hybrids, of which *R. Countess of Haddington* is the best known. Many are deliciously perfumed. The smaller flowered *R. javanicum* hybrids are also most useful, especially for table decorating. Last six to ten days.

Richardia africana is the oldest known species of this handsome genus. It is the well-known Arum Lily, of which several varieties are now cultivated. It is to be had all the year round, though it is most useful in winter and spring. There is no purpose for which flowers are used for which the arum cannot be employed. It may be cut with long stems or short, arranged with its own foliage, or mixed with other flowers and foliage, and is never ineffective. It is, however, perhaps never more effective than when arranged, large spathes with long stems along with smaller ones, and others on the point of opening, and a few of the smallest of its own leaves. It is employed in church decorations, in which enormous quantities are used, especially at Easter. The flowers travel exceedingly well tied in bunches of four to eight, according to size. Posies of a few flowers, tied with satin ribbon, have been worn at balls, and its value in wreath-making is too well known to require repeating. Young flowers last a week to ten days. *R. elliotiana* is a distinct yellow form, with dark coloured base, and there are hybrid varieties, cream-coloured, etc.

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Rivina humilis may be mentioned, on account of its currant-like clusters of red fruits.

Russelia juncea is useful for the rush-like branches when bare of flowers as well as when they are out. It mixes well with other flowers, and, indeed, it is chiefly used as a setting to others.

Salvia has lost repute, but *S. splendens* is so brilliant and so fine as a cut flower that a few plants should be kept in bloom during winter to supply flowers. Lasts about four days.

Sarracenia Drummondii and *S. flava* yield peculiar looking but notwithstanding useful flowers.

Schizanthus pinnatus and *S. wisetonensis* are both useful, the quaint-looking flowers blending well with others, and last nearly a week.

Solanum capsicastrum, for its berries, can hardly be dispensed with, though not so useful as many other plants. *S. jasminoides* is very distinct and exceedingly pretty, the tinted blue-white flowers in clusters being charming, and the sprays of foliage not without value.

Sprekelia formosissima is the old Jacobæa Lily, a glowing crimson flower, of quaint form, but indispensable for cutting. Lasts one to three weeks.

Stephanotis floribunda, with its strongly odorous flowers in pretty trusses, is now not so popular as in times past. At the same time, arranged with its own foliage in sprays, it is well worth employing. Single trusses are best arranged in flat receptacles, never losing sight of the fact that the foliage as well as the flower is beautiful. The flowers require careful packing, as rubbing damages and discolours them. Lasts a week.

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Streptocarpus hybrids are of much value, arranged in small receptacles for table decorations, or for apartments. The colours are distinct and striking, and the blooms are durable. Lasts a week.

Tabernaemontana coronaria fl. pl. produces trusses of exquisite white flowers, suitable for small glasses, bouquets, or cross-making. The foliage is suitable as a setting. Lasts about five days.

Trachelospermum jasminoides yields pretty trusses of small white flowers in summer. Sprays are charming.

Vallota purpurea, the Scarborough Lily of gardens, produces in its umbels of reddish scarlet flowers splendid material for cutting. It may be used with the Guernsey Lily and the Belladonna Lily with good effect. Lasts well.

Watsonia, which in aspect resembles the gladiolus, includes a selection of desirable flowers for cutting. *W. Ardernei* is a charming variety, with pure white flowers arranged on very long spikes. Coloured species are *W. angusta*, *W. humilis*, *W. murgucrita*. They travel well, are long lasting, and, as a rule, should be arranged as gladiolus, a few spikes together.

Zingiber officinale, on account of the aromatic perfume emitted by the foliage, and for the value of the latter for mixing with other flowers, deserves mention.

CHAPTER V

SHRUBS



HERE is an unsuspected wealth of material in the flowers, the foliage, the fruits, and the stems of woody vegetation. The treatment of the members of this class does not vary much the one from the other, consequently the remarks that follow will be general. Shoots with flowers, as well as with foliage only, must be placed in water immediately after cutting; if left a while, immersion in hot water may be necessary. Peeling the bark, or scraping it off a little way above the cut end of the stem, is considered helpful in the case of all woody-stemmed subjects, water ascending more freely when so treated, and the ends of the stems cut aslant is also advantageous. They nearly all remain fresh a week to ten days.

Andromeda floribunda is the best of this genus, the pretty white flowers being exceedingly useful.

Artemisia Abrotanum (Southernwood, lads' love, applingie, etc.) is delightfully aromatic. It used to be, and perhaps is still, carried in the hand to church, and admitted to nosegays as a means of preventing infection. *A. pontica* is also sweet and pretty.

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Arundinaria. — Bamboos are now divided up into several sections. Good hardy subjects are *A. japonica*, *A. Simoni*, *A. Fortunei*, and *Phyllostachys nigra*. Cut above the lower nodes, to allow entrance of water to the stems. At best they are not long lasting.

Azalea, now merged in *Rhododendron*, yields splendid material, e.g. *A. pontica*, with sweet, yellow flowers, *A. mollis*, in great variety, and all lovely and suited for table decorations. Ghent azaleas are remarkable, too, for their autumnal colouring. The flowers travel well, my own practice being to pack no others with them, and making the trusses pack each other. Shoots cut when the buds are the size of almonds, and placed in water in a hot-house, have the flowers open in a week or ten days.

Azara microphylla is first-rate as a foliage subject, the flowers, though sweet, being inconspicuous and almost hidden.

Berberis provides a mass of rich material, flowers, foliage, stems, and fruit. *B. Aquifolium*, the well-known mahonia, yields, during the whole year, foliage of wonderful shades of green and ruddy colours from bronze to crimson. *B. A. rotundifolia Herveyi* is much finer as a green foliage subject, but it does not colour. *B. aristata* is late flowering, and provides in its red stems, as well as foliage, which is also fine in spring, good material for winter. *B. Darwini*, with its orange flowers, *B. stenophylla*, *B. wallichiana*, and *B. dulcis*, are all good, and *B. Thunbergi* the best coloured of all. *B. vulgaris*, the common barberry, produces very lovely coral berries, which are suitable for vases, for table, and for church decorations. There is, too, a dark-leaved variety that is particularly fine during summer.



Photo by P. M. Thomson.

1. Bunch of hardy Garden Flowers *crushed* in a vase.

[To face p. 216.]



Photo by P. M. Thomson.

2 A FEW (but still too many) of the same flowers
more freely arranged.

[To face p. 216.]

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Buddlea globosa is quite indispensable, producing as it does its yellow globe-shaped inflorescence for months on end. *B. Colvillei* is bell-shaped, rosy red, and fine, and *B. variabilis* pink and orange on long sprays: all are useful.

Buxus sempervirens, the common box, is valuable for furnishing ropes of evergreens for church and other decorations. There are many species, but none so satisfactory as this, the commonest of all.

Cæsalpinia japonica is very handsome, flowers and foliage alike, but care must be exercised in handling it, lest the thorns with which it is liberally endowed pierce the hands of the operator. It is a beautiful and distinctly good flower for furnishing small vases.

Calycanthus floridus and *C. occidentalis* are remarkable for their strongly aromatic, quaint-looking flowers. *C. præcox* (*Chimonanthus fragrans*) flowers during winter, and, though the flowers are inconspicuous, they are delightfully sweet.

Carpenteria californica, with white flowers in bunches like single roses, is one of the loveliest of shrubs.

Caryopteris Mastacanthus yields aromatic-scented blue flowers in autumn, the leaves being grey-tinted and scented also.

Cassinia fulvida is useful during winter for its pretty sprays of yellow foliage on yellow stems.

Ceanothus dentatus is well known for its pretty blue flowers, and *C. azurcus*, of which Gloire de Versailles is a good form. There is a very large number of sorts, mostly of Continental origin, white, rose, and blue shades, and all useful.

Chionanthus virginica, from the shape of its pretty white flowers, is called the Fringe Tree.

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Choisya ternata produces a profusion of white trusses of delightfully scented flowers. The foliage, too, is sweet-scented and pretty. The flowers travel well, and are invaluable alike for house decoration, for wreaths, and nosegays. It sometimes flowers twice a year.

Cistus villosus, *C. crispus*, and *C. ladaniferus*, where they succeed, afford pretty single flowers, not long-lasting however.

Clematis in nearly all its kinds is of the first value. *Clematis Vitalba*, the old-fashioned White Vine, yields long sprays of pretty flowers, and later, the curious feathered seed vessels called "Grandfather's Beard." *C. montana*, in early summer, is equally useful; while *C. Viticella*, the Virgin's Bower, is also pretty. *C. Jackmani* is perhaps the best of the large flowered section, flowers, buds, foliage alike lovely; but the varieties are interminable. *C. paniculata* is a charming small flowered form, of much value in autumn. These last fresh only a short time.

Clethra canescens and *C. alnifolia* are both charming subjects, the latter perhaps the better for vase furnishing, its long racemes of pretty white flowers in September rendering it superior to the other.

Cornus includes many valuable species. *C. Mas.* is one of the earliest to flower, the tiny yellow flowers being rather pretty. *C. sanguinea*, the dogwood, if cut down annually in spring, provides richly coloured wands, most useful during winter. The berries, in clusters, are also pretty. *C. alba Spathii* has lovely coloured foliage. *C. florida*, *C. capitata* (*Benthamia fragifera*), and *C. Kousa* yield large flowers, and the latter pretty berries in winter.

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Corylopsis spicata and *C. pauciflora* are charming hazel-like plants, good for mixing with other flowers in season in early summer.

Cotoncaster (for berries) is perhaps best represented by *C. microphylla*, *C. Simonsii*, and the tree-like *C. frigida*.

Cydonia gives many sorts, the best of which is *C. Maulci*, with orange-scarlet flowers arranged on long flexile shoots. *C. japonica*, on account of its flowering early, and for the variety of colours it produces, is also acceptable. They are desirable for mixing with apple bloom, pears, plums, etc. Cut in the bud, and afforded a warm temperature, the flowers open in the course of a few days. *Cydonia* is now merged in *Pyrus*.

Cytisus includes the common broom, *C. scoparius*, which, with the variety *andreaeus*, is perhaps the best of the genus. Long or short shoots wreathed in flowers are glorious in summer; and during autumn and winter the green stems are almost as valuable for church and other decorations. A companion plant is the Spanish broom, *C. albus*, lovely mixed with *C. andreaeus*. No shrubs carry better than these.

Daboecia polifolia in variety, the Irish heath, the white flowered being particularly beautiful, and for table decoration unsurpassed in its season.

Daphne is a genus remarkable for deliciously scented flowers. *D. Cneorum*, *D. Mezereum album*, *D. fioniana*, rather a dull flower, and *D. Laureola*, with greenish flowers and good foliage, are the best. They are early flowering, and therefore very useful.

Deutzia is best known by the forcing species, *D. gracilis*, which, however, is quite hardy. If a few shoots

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are cut hard back each spring, long shoots are produced which the following season are wreathed with pretty white flowers. Unfortunately, when expanded, they do not travel well; but if cut when the buds are at the point of bursting, the flowers, when open, do not shed. They open perfectly in water, and force readily cut as early as March, and placed in a warm temperature. Long sprays are delightful arranged with lilacs or other seasonable flowers, and short pieces are suitable for dinner decorations with azaleas; and for wreath-making, the white buds with young foliage are very useful. Other good deutzias are *Lemoinei*, *crenata fl. pl.*, *Watereri*, and *Wellsii*, all of which possess an upright habit. The stems of the two last named are pink-barked in winter, and require pruning like the others.

Dicrvilla is the name now given to *Weigela*, of which there is quite a large number of sorts from which to choose, varying from white to intense maroon in colour. The plants should be sufficiently pruned each year, to induce the production of long and strong shoots, which are furnished in early summer with trusses of flowers. They afford splendid material for furnishing vases of the largest size, and they are further to be valued inasmuch as no flowers travel better. A good selection will include *rosea*, *Eva Rathke*, *amabilis alba*, *Deuil de Mme. Van Houtte*, and *grandiflora*. There is, too, a pretty yellow-foliaged variety, *looymansia aurca*, and one with green and yellow leaves, *amabilis variegata*.

Dimorphanthus mandschuricus has very large pinnate foliage, which changes to many tints in autumn, when, perhaps, its value is greatest. The racemes of flowers are exactly like those of the *Aralia*, and worthless.

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Erica.—The hardy heaths are always welcome, and they may be had almost the year round. *E. carnea*, with its white variety in early spring; *mediterranea alba* to succeed these; *vagans* in variety, later still; and the common heather (*Calluna vulgaris*), of which *alba*, *Alporti*, and *Serlei* are perhaps the best.

Escallonia macrantha, *E. sanguinea*, and *E. montevidensis* are the best of this genus, the last named the preferable. In the north, unfortunately, it does not flower.

Encryphia pinnatifolia is a lovely flowering shrub of the same type as *Carpenteria*, or rather like the large flowered *Hypericums*.

Euonymus europæus is indispensable in autumn for its brilliant berries. *E. japonicus*, in the yellow variegated varieties, is also not without value for mixing with flowers during the winter months.

Fatsia japonica, well known as *Aralia*, provides handsome foliage of quite distinct character.

Forsythia suspensa provides long slender twigs, wreathed with quaint but pretty yellow flowers. It is one of the best of cutting subjects, and to induce clean long shoots, should be pruned after flowering. Bloom can be hastened by cutting the shoots when the buds are well forward, and standing the stems in water in a hot-house. It carries well.

Garrya elliptica is useful during the winter months—the male—the long greenish catkins of which are not without beauty.

Genista æthnensis, and the earlier blooming *G. aurea*, are both very useful for vase-furnishing. *G. juncea* (*Spartium junceum*) is finer than either. All travel well and last well.

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Gymnocladus canadensis is of use only for its fine pinnate foliage, which assumes a diversity of colours during many weeks in early summer.

Halesia hispida and *H. tetraaptera* are both pretty white-flowered shrubs, the latter tree-like, the flowers suitable for mixing with others.

Hedera Helix, the common Ivy, is indispensable for Christmas decorations. Grown in poor soil, and exposed to full sunshine, the foliage is very pretty. Other good ivies are the Irish and Emerald Gem. Where flowers are scarce, shoots of berried ivy are effective in winter mixed with other common material.

Hibiscus syriacus, not quite hardy all over Britain, is a rather pretty shrub, *totus albus* perhaps the best, and worth planting against a south wall.

Hydrangea hortensis is desirable for cutting, but not nearly as fine as the white variety, T. Hogg, which, cut with long stems, is one of the best decorative flowers we possess. It is also useful for wreath-making and church decoration. *H. paniculata grandiflora*, employed a few spikes together, is lovely. All last well and travel well.

Hypericum includes a few useful plants, *H. calycinum*, both foliage and flowers, being distinct and good. I have used this for table decoration quite late in the year. *H. moserianum* is by some considered better than the above. *H. putulum* and *H. elatum*, the latter with long stems and blackish fruits in autumn, are perhaps the best, but the common *H. perforatum*, is also distinct. All last well.

Ilex Aquifolium is the common Holly, used only at Christmas for its glowing berries. Silver and golden variegated forms are also useful.

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Jasminum officinale the common Jasmine, is well known for its fragrant white flowers. Of others, *J. revolutum*, with yellow flowers and good foliage, is distinct. *J. nudiflorum*, which flowers during the winter and spring months, is the most valuable of all; the green stems, the pretty yellow flowers and reddish buds, being alike beautiful. It is capital for vase-furnishing, or for table-decorating, the flowerless shoots arranged with the flowering. Jasmine lasts for weeks, and carries extremely well.

Kalmia latifolia is the best of this genus, the flower-trusses large and clear pink. A good companion to hardy azaleas.

Kerria japonica, both single and double, are valuable, the particular shade of yellow of the flowers being distinct, and should be cut with long shoots. These are valuable in winter too for arranging with fruits or flowers, the bark being a good shade of green. Early in spring the buds quickly open in a warm temperature.

Lavendula Spica (Lavender) is not usually employed as a cut flower, but is not to be despised, going well with yellow; and the spikes dried are useful in winter.

Lespedeza Sieboldi (*Desmodium penduliflorum*) is a curious shrub which makes annual shoots, furnished towards the extremity with lovely purple pea-flowers in immense racemes. It is useful for vase-furnishing mixed with others.

Leycesteria formosa is not first-rate as a flower, but its clear-green stems are useful in winter, and the fruit and foliage in autumn. Hard pruning is advantageous.

Ligustrum sinense is the best flowering privet, but the black fruits of the common privet are valuable, and the golden-leaved privet also is useful.

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Lonicera Periclymenum is our common Honeysuckle, of which the cream-coloured and the Late Dutch are excellent varieties, the latter cut in long sprays and arranged with seasonable flowers being valuable in autumn. *L. halleana* is a small flowered but useful kind, and Scarlet Trumpet is well known for its beauty of flower and leafage ; nor must the winter flowering *Standishii* be forgotten, the flowers of which appear on the bare wood.

Magnolia grandiflora, with its large sweetly-scented flowers, affords glorious material in summer. The deciduous *M. conspicua* (Yulan), flowering early in the year, and *M. stellata* are others that are very beautiful and useful. *M. Watsoni* is a new form of much beauty.

Myrtus communis, the common Myrtle, for its aromatic-scented foliage, has always been a favourite. There are many varieties, differing mostly in the size of the foliage. It is well worth growing to mix with other flowers. The flowers are pretty, but, of course, are to be had for only a short time in summer. Hardy only in the warmest parts of Britain.

Neillia opulifolia aurea is of no value as a flowering subject ; but the pretty light yellow foliage, with shoots of nearly the same colour, are useful all through summer and autumn, and in winter the leafless shoots can be effectively employed. Hard pruning is essential to the securing of long shoots.

Nuttallia cerasiformis is a rather pretty early flowering shrub, which forces readily into flower in spring if the cut shoots are placed in water in a hot-house.

Olearia stellulata, *O. Haasti*, and *O. macrodonta* are really charming, especially the last named, with its daisy-like flowers in large clusters.

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Ozothamnus rosmarinifolius produces its tiny flowers on long arching sprays, which are very lovely. Dried, they may be preserved for winter use. Not quite hardy.

Pæonia Moutan (the Tree Pæony) is now to be had in many varieties, some of these, as Louise Mouchelon, have enormous double flowers, and not nearly so beautiful as the semi-double sorts, such as *alba odorata*, Bijou de Chusan, and Columbus. Not only are the flowers wonderfully beautiful, but the foliage of many of them is exquisite. One, an old variety, has foliage that puts on the loveliest shades of green in early spring. The flowers travel splendidly, and, as a rule, should be packed closely together, with paper under and above them. For vase-furnishing, they are perhaps best, placed a few by themselves, in low broad-mouthed receptacles.

Pernettya is useful only for its various *mucronata* coloured fruits, of which there are, according to the variety—white, black, purple, rose, and scarlet.

Philadelphus gives us, in the older forms, *coronarius*, the scent of which is perhaps too strong for most people. *P. gordonianus* and *P. grandiflorus* are both to be preferred to the above. Lemoine's hybrids are, some of them, charming; *P. Lemoinei erectus*, for instance, which produces thin wands wreathed in white blossom. Gerbe de Neige has large flowers and pretty coloured wands in winter. These and other sorts travel well if gathered young, and they last fairly well, too.

Phillyrea angustifolia is useful for its long shoots of deep green leaves, and *P. decora* for its sprays of white flowers.

Piptanthus nepalensis provides very distinct foliage and deep green shoots, these giving it its chief value.

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Rhododendron is too well known to need almost any reference. Note, however, may be made of the winter flowering *R. dauricum*, the early and fine *R. præcox*, while *nobleanum* and *n. album* are other good early kinds. Of the hybrid rhododendrons one can hardly go wrong in selection. Ascot Brilliant is very bright; Pink Pearl a wonderfully fine new sort. They are capital used in single trusses in small vases with their own foliage. For travelling, if many are being sent, they are best packed in crates with no other flowers, and the flowers should always be cut young, or previous to the expansion of the central pips. Some people furnish vases during winter, when flowers are scarce, with long shoots of rhododendrons. The best shoots are produced on *R. ponticum* that has been cut hard back.

Rhus is remarkable only for foliage, *R. glabra luciniata* dying off brown in autumn. *R. typhina* is gloriously coloured. *R. Toxicodendron*, too, is lovely, but hardly safe to handle, as it causes a painful skin affection.

Ribes supplies us with the truly beautiful *R. sanguineum*, with its white-tinted variety, grand for mixing with other flowers, or used cut in great branches by itself. *R. aureum*, flowers and foliage, are alike desirable. *R. gordonianum* is also distinct and good; and very quaint is *R. speciosum*, which most people take for a fuchsia. The first-named may be had in flower weeks before its usual time by cutting the shoots when the buds are somewhat swelled, and placing them in a warm room with the ends of the stems in water.

Robinia hispida (the Rose Acacia) is a lovely pea-flowered shrub.



Roses.

[To face p. 227.]

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Romneya Coulteri, with poppy-like white flowers, is very charming, the yellow anthers adding much to its effectiveness.

Rosa is, and has always been, the supreme beauty of Flora's Court. At the present day we have the choice of so many beautiful roses that, perforce, only a few can be grown in private gardens; and, in like manner, those who are obliged to purchase flowers are confined to the kinds the florist finds best suited to his business. One matter I wish to refer to again, which is, the present custom of using only blooms not fully expanded. Buds are no doubt lovely, but not more so than many roses are when fully open; and, indeed, it is only in these that one gets the wonderful colouration of the fully expanded petals of the hybrid teas and others. The roses in Van Huysum's studies of flowers show blooms, many of them at the point of dropping, yet how exquisite the form of the petal; and it must be clear to anyone who gives the matter a thought, that not to use rose blooms in the fully open condition is to deliberately set aside a vast mass of material of the first order. In addition to what has already been noted of roses, it may shortly be stated that roses are suitable for decorations of every kind, no matter what. They can be arranged either on short stalks or on long shoots. When cut in the latter way, some advise peeling the bark, to ensure the flowers lasting longer. As a rule, roses should have plenty space for each to exhibit its peculiar charms. The cream of roses are the hybrid teas, which, as in the case of teas, are



A Rose Bowl.

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borne on shoots furnished with foliage only less beautiful than the flowers themselves. These are, perhaps, always best when cut and arranged with long stems. On the other hand, H.Ps., or at least a good selection of them, such as Captain Hayward and General Jacqueminot, with short stems, as the foliage is less inviting. Ulrich Brunner, however, is an example of an H.P. which, because of the perfectness of its shoots and foliage, may be permitted a long stem. Some, again, as Vicomtesse Folkstone, are best cut with trusses; while Fellenberg should not only be cut with trusses, but with long stems, and arranged in large receptacles. The common China gives an example of a rose that is always best arranged with short stems in bunches; and many of the garden roses, such as W. A. Richardson and Sunset, should be treated in the same manner. Nor would anyone think of arranging Sweet Briar, York and Lancaster (sweetest of damasks), Penzance Briars, Bardou Job, Paul's Carmine Pillar in any other way. Then there are the cluster roses, *c.g.*, The Garland, Dorothy Perkins, Euphrosyne, and Crimson Rambler, which in general are best cut with long stems, and allowed to show themselves standing out from other flowers with which they may be arranged.

Nor must we forget the flower-wreathed *Banksia*, the very old and ever charming *R. alba*, the double and semi-double Ayrshire, *R. alpina*, *R. nitida*, *R. rubrifolia*, *R. sulphurea*, *R. punicea*, and *R. lutea*. A recent introduction, *R. sericea*, with crimson spines, is sure to become popular, being bright and effective. Some of the hybrid teas and a few other kinds, in early summer and in autumn, produce young shoots of wonderful

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beauty. Hard pruning is desirable on this account, the best-coloured and finest foliage resulting from that treatment. Store of hips is another point the decorator should make sure of. The common dog-rose is useful in this respect, and *R. ferox* with its large fruits ; while *R. alpina*, with elongated hips, and the black-fruited *R. spinosissima*, and *R. rubrifolia* yield coloured stems for winter decorations, and in autumn have richly coloured foliage.

Rosmarinus officinalis has fallen sadly into disrepute since the day a sprig was kept to stir a posset with, to carry to a funeral, to wear at a wedding, or to scent a bouquet. Notwithstanding neglect, its flower is still pretty, its grey foliage never out of season, and always strongly aromatic.

Rubus is best known by the Bramble, the foliage and shoots of which are lovely in all stages, and particularly in autumn, to arrange with chrysanthemums. *R. nutkanus* is upright in habit, with bunches of rose-like white flowers, and superbly beautiful foliage. *R. deliciosus* and *R. odoratus* are equally fine. *R. phænicolasius* has pretty foliage and brown stems during winter. *R. leucodermis*, with white bark, is also useful in winter ; and *R. Idæus*, the common Rasp, is valuable when in leaf for a setting to flowers.

Ruscus racemosus, which some suppose to have been the laurel used to crown the victors in the Olympian games, once used will be found to be indispensable for providing shoots for arranging with flowers.

Skimmia Formani is the best of this genus. The flowers are sweetly fragrant, but its chief value lies in the brilliant red berries during winter. The flowers need hand fertilisation to secure fruits.

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Spiræa of the shrubby sorts are numerous, and some of them very valuable, *S. ariaefolia* being one of the finest flowering subjects we have, long shoots, furnished each with its drooping racemes, being invaluable in summer. *S. bella* is rose-coloured, the trusses borne on drooping stems. *S. canescens*, white clusters on long graceful stems. *S. Bumalda* includes the very fine Anthony Waterer and other varieties. *S. grandiflora* has fine white flowers. *S. japonica* yields large rose-coloured trusses on long shoots. *S. confusa* and *S. Van Houttei* are much alike, reminding one of sprays of hawthorn blossom borne on shoots of willows. *S. Thunbergi* has small but pretty flowers very early, the tiny leaves colouring crimson in autumn. Sprays in bud, cut and placed in water, open quickly in a warm room in spring. The above is a good selection for the purpose in view. To have them extra fine, a supply of young wood should be secured by annual pruning.

Staphylea colchica is a well-known white-flowered shrub, with handsome foliage, *S. Coulombieri* producing somewhat larger trusses.

Stephanandra flavosa, with currant-like foliage borne on long slender stems, is indispensable for mixing with flowers. Its tiny flowers are rather inconspicuous, but pretty withal. The shoots are pinky-orange in winter, and useful at that season. *S. Tanakæ* also provides stems with pretty bark. Foliage dies-off crimson.

Stuartia pseudo-Camellia.—The white flowers are like those of an abutilon, and the foliage corresponds in beauty to the flower, and in autumn is brilliantly tinted.

Styrax japonica has fragrant white flowers profusely arranged on the shoots. It is distinct and fine.

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Symphoricarpus racemosus is valuable for its white berries during winter. The stems are also useful, but, like many more shrubs, a free use of the pruning-knife is essential to secure long shoots.

Syringa vulgaris, the common Lilac, has always been a favourite for cutting. Now, when we have dozens of varieties, single and double, to choose from, its use has greatly increased. Some of the double kinds produce enormous racemes, many of them on rigid stems; on which account they are more useful than the singles, many of which droop. For furnishing fireplaces, or for filling vases to stand in positions where their scent does not become overpowering, lilacs are first-rate. Some of the varieties have very beautifully tinted foliage in autumn. When cut, the whole bunch, flowers and all, should be immersed in water and packed wet. It is a very long-lasting flower.

For church decorations and for posies, lilacs are never unwelcome. Good singles are *virginalis alba*, white; Rubra de Marly, brown-red; Varina, lavender; and of doubles, Madame Lemoine, white; President Grévy, lavender; Michel Buchner, lilac; M. Franusque Morel, and Madame Franusque Morel. A French journal names the following for forcing: — Marie Legraye, Madame C. Pèrier, Comte de Kerchove, A. W. Paul, and Marc Micheli. In Sweden, budded shoots are forced into flower after having been cut and immersed till thawed in hot-water, and then placed in a temperature of ninety degrees. Lilacs, however, are plants I have not been successful in getting to flower in this way.

Tamarix gallica and the stronger growing *T. germanica*

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are well known for their graceful sprays of pretty flowers, which are almost indispensable for arranging with larger material.

Veronica should include at least *sulicifolia* and the pretty *anomala*.

Viburnum Opulus, of which a sterile form is the well-known Gueldres rose, is a favourite with everybody. *V. Tinus*, the Laurustinus, is a good subject for winter and spring, and is best used in bowls with not too long stems. But these are insignificant compared with the flowers of *V. plicatum*, which has hydrangea-like trusses all along its shoots, and *V. macrocephalum*, an almost finer thing.

Vitis inconstans gives us pretty trailing shoots and lovely coloured leaves of great value for church decorations, table decorations, etc. It is best known as *Ampelopsis Veitchii*. *V. Coignetiae*, young growth and foliage are valuable, but not so much so as the autumn-tinted leafage. *V. Thunbergi* is much like the above. Miller's Burgundy, or Dusty Miller, is valuable for its whitish stems and floury foliage. *V. Labrusca* and many fruiting vines, e.g. Gros Colmar, are also first-rate, covering the leaves with an invisible coating of wax being helpful in preserving them for a long time. *V. quinquifolia* is the well-known Virginian Creeper.

Wistaria (Glycine) chinensis is one of our loveliest blue-flowered plants, immense racemes with good foliage being produced abundantly. For vase-furnishing and dressing fireplaces it is unapproachable.

CHAPTER VI

TREES



THE value of tree-shoots and foliage has already been noted in an earlier chapter. Since that was written, an article has appeared in a Continental paper, which indicates that there are possibilities in the treatment of these and shrubs that hitherto has not been thought possible. It has been discovered that a branch cut in the dead of winter, and thawed in cold water, if immersed for some hours in a bath of water heated to ninety degrees, and afterwards kept at the same temperature, will, in the course of a few days, break into flower and leaf. A trial, but under better conditions, shows that woody plants do respond in a wonderfully rapid manner to this treatment. It has, of course, long been customary to cut branches when the buds are at the point of bursting, which, when placed in water in a warm room, open slowly, giving the greatest pleasure while they last, which frequently they do for weeks; and, indeed, all tree material lasts long.

A few of the coniferæ yield material of some value. Of such is the Larch, when the new shoots are being formed and the foliage is still tender. *Abies albertiana*, *A. Douglasii*, *Thuja gigantea*, *Retinospora filifera*,

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Juniper, *Cupressus macrocarpas*, and *Ginkgo biloba* are a few of the best.

Acer, or Maple, is valuable. *A. platanoides*, of which there are several varieties, is useful cut when in flower with the tender yellowish leafage. *A. palmatum* is the Japanese maple, of which *sanguineum* has the most brilliant coloured leaves. *A. Pseudo-platanus*, Corstorphine variety, produces lovely canary-yellow foliage in early summer which is greatly valued. *A. rubrum* and *A. Schiedleri* are other good kinds, the last named red in autumn.

Esculus Hippocastanum is the Horse Chestnut, the leaves of which are useful in autumn. *E. flavum* has rather pretty foliage in autumn.

Amelanchier canadensis is quite in the first rank. The flowers are lovely; and so is the tender-tinted young foliage, while in autumn the tints are equally so. The shoots of none of the flowering trees force more readily into flower, when cut and placed in water, than the shoots of this.

Amygdalus communis (*Prunus Amygdalus*) cut with the long shoots furnished with its lovely pink blossoms, is also first-rate. *A. davidiana alba* (*Prunus*) is lovely in February. These force readily when cut, but the lovely pink tint is lost. Last about a week.

Arbutus Unedo derives its greatest beauty and utility from the clusters of scarlet fruit which it ripens during winter, these being useful for table decorations. The wax-like flowers which also appear in winter are, too, of use.

Betula alba is the common Birch, the best form of which is the purple-leaved. The common birch, when the buds have just burst, is quite lovely, and *B.*

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corylifolia is valuable for its autumn foliage, which is deep yellow.

Castanea vesca, the Sweet or Spanish Chestnut, provides sprays of very handsome foliage, which, in autumn, assumes a distinct and effective brown tint inclining to yellow. The leaves are most useful to mix with chrysanthemums, either in vases or table decorations.

Cerasus includes the Eastern and Western Cherries; our own Bird Cherry, *C. Padus*, being a very handsome species. *C. serrulata multiplex*, *C. Watereri*, *C. virginiana* are all fine. Very lovely, too, is the Morello of our gardens, and *C. Avium*. In autumn, many of the cherries have foliage of splendid colour. In early spring, the buds and foliage quickly expand into bloom if when cut the branches are placed in a warm room. Last quite a week. These are now included in *Prunus*.

Cercidiphyllum japonicum is very lovely in early summer, and again in autumn, the foliage in these seasons assuming tints of much beauty.

Cladrastis tinctoria, for its handsome pinnate foliage in autumn, but only then, when it dies off a clear buttercup yellow, is worth attention. Formerly this shrub-like tree was known as *Virgilia lutea*.

Cratægus includes the favourite Hawthorn or May, desirable in all its kinds. The other species are perhaps hardly worth attention, though the foliage of some colour up in autumn. *C. Pyracantha* is of great value for its showy red fruits in bunches.

Fagus sylvatica, the Beech, is of great importance. There are many varieties; but the type, the copper and the purple leaved, are those most deserving notice. The tender young leaves are charming; and throughout

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winter the brown foliage is valuable for mixing with the yellow and reds of chrysanthemums, or with wild fruits and foliage. For church decorations and for balls it is very effective, too. The copper and purple beeches vie with *Prunus Pissardi* and the crimson Japanese maple in beauty, and is useful for the same purposes. To send a distance, the branches should be immersed in water for a time, and packed wet.

Fraxinus, the Ash, is of no great value. The white racemes of *F. Ornus* are useful, and, as a setting to flowers, the sprays of *F. lentiscifolia*.

Juglans regia is the common Walnut, the leaves of which are aromatic.

Laburnum vulgare (*Cytisus Laburnum*), the common Laburnum, of which *Watereri* is the best form. Having trees derived from seeds which flower, some early, some late, is an advantageous way of getting variety. One of the best ligneous subjects for cutting; this and *Wistaria chinensis*, sky-blue, are ravishing. Large pieces of laburnum arranged in big vases are pretty, and for furnishing fireplaces they are very useful. For travelling, the branches may be immersed in water, and packed wet. They remain fresh quite a week.

Liquidambar styraciflua yields beautiful purple-red foliage in autumn.

Persica vulgaris is the common Peach, the large-flowered forms of which, and also the double variety, are both beautiful and useful, and last six days.

Prunus includes several valuable species, *P. Pissardi*, alike for flowers and foliage, being indispensable. It is best caught when the tinted flowers are expanded, but at all stages of growth the foliage is invaluable. In

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France, the plants are pruned in July to induce a new crop of foliage ; but here we get a second growth, producing the prettiest leaves without having recourse to the knife. *P. triloba* yields long shoots smothered with large double pink flowers. The Japanese manufacture artificial sprays of this so like the real as almost to cheat anyone. *P. chinensis fl. pl.* is much like the above, but with white flowers. *P. spinosa* is the lovely Sloe, the double form of which is perhaps even more beautiful than the type. The common plum and the cherry-plum are other desirable kinds. Last four to six days.

Ptelea trifoliata (Hop tree) is perhaps more a shrub than a tree. *P. t. aurea* is the best form, the foliage being yellowish-green, quite a charming colour. In autumn, when the hop-like fruit is ripe, it is quite as useful as during the summer. For foliage only.

Pyrus, including as it does the pear and apple, is an important genus, alike for flower and fruit. *P. Aucupariu*, the Rowan, is, however, of no value for anything save its fruit, which, in autumn, is indispensable for many purposes, as, for instance, church decorations. Of apples, crabs produce most valuable material, some of them having large and lovely flowers, followed by pretty fruits. But cultivated apples must not be overlooked ; the flowers, in large trusses, of Ribston Pippin, being large and pretty. Many kinds, however, are unsuitable ; but Lord Suffield, which bears deeply tinted and fine blooms, and Striped Beaufin, pure white ones, are examples of desirable sorts for the provision of bloom for cutting. To travel satisfactorily, the flowers should not be too open ; and the shoots, if long, say 5 to 7 feet, should be laid in a

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tank of water for an hour or two after being cut. Much the same remarks apply to pears, the flowers of some of which are inconspicuous; while others, the old Jargonelle, for instance, produce large trusses composed of beautiful cupped blossoms. Some pears, moreover, have well-coloured leaves in autumn, Duchesse d'Angoulême, Passe Colmar, and some others, having quite lovely leaves. *P. floribunda* is an indispensable form, its long shoots being wreathed in deep rose-coloured huds and flowers. They remain fresh four to six days.

Quercus introduces us to the large family of Oaks. For beauty of foliage, many of the oaks yield to no other tree. Common oaks, when the leafage is expanding, provide the loveliest shades of tender greenish-yellow, but bronze also and sometimes green. In autumn they go off brown. How wonderfully coloured, too, is the foliage of *Q. coccinea* and of *Q. palustris*, the latter suitable for all seasons. *Quercus alba*, with its tulip-tree-like foliage, is also fine at all seasons, also *Q. macrocarpa*, *Q. nigra*, and *Q. rubra*. For mixing with chrysanthemums in autumn, the whole of these are first-rate, and, by cutting the shoots early in autumn, the leaves are retained throughout winter.

Salix is perhaps not recognised, to any extent, as worthy attention for decorative purposes. No doubt the flowering shoots of *Salix caprea* have been used for centuries on Palm Sunday; still, perhaps, few have noticed the beauty of the family as a whole. Not only when in flower but also when in bud—covered with silky hairs—it, as well as *S. alba*, *S. a. vitellina*, and *S. daphnoides*, is not without beauty. The cut branches of willows, unlike

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those of some other trees, do not respond to forcing treatment when cut in spring and placed in a forcing-house, but they open well in the temperature of a sitting-room. More particularly in winter, however, are willows useful. Then the long wands of *S. vitellina*, *S. daphnoides*, *S. viminalis*, *S. purpurea* and *S. atro-sanguinea* are extremely useful for vase-furnishing, either with coloured and green foliage, or with flowers. To procure long limber shoots, the yearling shoots should be cut under or level with the ground each spring, and the soil should be not too rich nor wet, either of which is inimical to the bark colouring deeply. To produce flowers, however, willows must be permitted to grow unchecked. The Hon. Vicary Gibbs, in a paper in *The Journal of the Royal Horticultural Society*, gives the following list of coloured willows :—" *S. grandiflora moschata* (black); *S. daphnoides* (chalky-grey), one of the very best; *S. wulensis* (dark); *S. laurina* (dark plum); *S. cardinalis* (bright red); *S. alba britzensis* (scarlet); *S. a. vitellina* (yellow); *S. incana* (rich brown); *S. Jaune des Ardennes* (yellow)."

Sambucus racemosa is charming when in flower, the foliage and flowers being almost alike in colour, greenish-yellow, and when the little grape-like bunches are ripe in autumn. None of the common elders is suitable.

CHAPTER VII

EVERLASTING FLOWERS



ANY of these are brightly coloured, and might well be more largely employed in homes. For working into mottoes for church decorations, the white and yellow-flowered sorts are useful.

Everlasting flowers are gathered immediately subsequent to expansion, when quite dry, and hung up in bunches in a dry apartment till required. The best kinds are as follows:—

Acroclinium grandiflorum, white flowers. *Gomphrena globosa*, commonly called the Globe Amaranth, is charming in its rose and its white varieties. *Helichrysum bracteatum*, deep yellow, with double sorts, in white, yellow, crimson, scarlet, and rose. This is one of the commonest and not the least attractive of the annual everlastings. *Rhodanthe* is a particularly charming genus, useful in summer when the flowers are fresh and its glaucous leaves available, as well as in winter when dried. The best sorts are *R. atrosanguinea*, bright purple; *R. Manglesii*, bright rose; and *R. maculata alba*, flowers and buds silvery white and surpassingly lovely. *Waitzia grandiflora* is the best of this genus, and the finest of the everlastings with yellow flowers.

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Xeranthemum superbissimum is exceedingly beautiful, the colour being a rich purple. It is a good companion to the last named.

In addition to the above, many flowers not strictly everlasting, when properly dried become so, retaining their colours, but not to the same extent as everlastings. Most, if not all, have been mentioned in previous pages. Here they may again be noted:—*Atriplex hortensis rubra*, Princes'-feather, *Celosia*, *Humea elegans*, *Catananche cœrulea* and *c. alba*, of recent years designated Cupidone, after the French; Lavender, Globe Thistles, Sea Hollies, Thrift, *Statice Limonium*, *S. latifolia*, and greenhouse sorts, as *S. Holfordi* and *Gypsophila paniculata*.

GRASSES

These are useful whether green or dried. The tall-growing species should be employed with all the length of stem possible, and in this way they are not only graceful, but stately. Cool-looking arrangements may be composed in summer solely of grasses, of which among our native sorts is a variety of colours as well as the usual green. To dry grasses, they should be cut before the seeds ripen, though in every case this is not essential. Some British grasses are as valuable as exotic, and are included below. It may be well to add that grasses as usually grown in gardens are planted so thickly that they have no room to develop properly, fine spikes being seldom produced.

Agrostis contains many pretty sorts, of which *A. nebulosa* and *A. spica-venti*, a charming indigenous species, are the best. The latter, called Bents, was employed to

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dress-up fireplaces, and is mentioned by Herrick and other writers. *Spica-venti* is an old name indicative of the spikes being swayed by the gentlest breeze.

Aira cæspitosa and *A. pulchella* are the best of these small-growing grasses.

Apera arundinacea produces arching plumes, bronzy-purple in colour. It is one of the most beautiful, and retains its colour well when dried.

Arrhenatherum avenaceum (*Avena elatior*), where it grows wild, is valuable for its long slender stems and lightsome panicles. *Avena sterilis*, another indigenous grass, is useful in season, and one of the most graceful of all grasses.

Arundo conspicua and *A. Donax* are splendidly decorative, the latter even without plumes. They are of utmost value for summer decorations. *A. Phragmites* is our common Reed, growing sometimes nine feet in height. Foliage and plumes are alike desirable, and the latter dry satisfactorily and retain their brown-purple colouring.

Briza maxima along with its pretty drooping heads possesses a very distinct shade of green. *B. media*, the Quaking Grass, Siller Shackle, Diddering Johnny, and other common names too numerous to mention, is a favourite with all. The purple plumes dry perfectly.

Bromus brizæformis is a beautiful grass.

Elymus arenarius is valuable almost solely for its leaves, which grow to a large size, and are a distinct shade of glaucous-green.

Eragrostis elegans is the most extensively cultivated of this genus, of which there are several desirable sorts.

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It is largely used to mix with sweet-peas, but is useful also for table decorations and other purposes.

Gynerium argenteum, which varies considerably both in the form and density of the plumes and in the tone of white, which sometimes is almost pink, still retains the position of the handsomest grass known. The plumes are useful for many purposes, particularly for church decorations, for ballrooms, and for vase-furnishing. When dirty, the plumes, if washed in water with a few drops of liquid ammonia added thereto, regain their purity. The foliage is only less valuable than the plumes, but it calls for careful handling, the edges being sharply serrated.

Holcus odoratus is a sweetly-scented native grass, and on that account worth introducing to vases.

Hordeum jubatum is a handsome barley.

Lagurus ovatus is so distinct and pretty that its good parts have commended it to general cultivation.

Lolium perenne, though one of the commonest weeds, is nevertheless effective as a setting to common flowers.

Miscanthus japonicus is the Eulalia, one of the handsomest foliage subjects. The variegated form is perhaps the best.

Pennisetum longistylum is a particularly elegant grass, and also very ornamental.

Phalaris (Digraphis) arundinacea variegata, the old-fashioned Gardener's Garter, is only useful for its handsome arching foliage during summer and autumn.

Setaria macrochaeta is a distinct tall grass, with fat and curious yet withal handsome heads. It is a grass that all should grow, providing as it does quite a marked and good effect in large compositions.

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Stipa pennata is the well-known Feather grass, used for decorative purposes for centuries.

Along with these may be noted the common Bulrush (*Typha latifolia*), almost indispensable for decorative purposes; *Cyperus longus*, the Galingale, remarkably handsome; and *Acorus Calamus* for its flag-like foliage. Rushes, too, must not be despised, their effect being entirely good; and there are one or two of the Horsetails, especially *Equisetum sylvaticum* and *E. giganteum*, that are not without value. Here, too, mention may be made of the Moss family, of which *Lycopodium clavatum* is the best native species, and *Selaginella*, of which *cæsia* is useful for table decorations, as are also *S. kraussiana*, *S. Martensii*, and *S. Willdenovi* for their fern-like leaves.

FERNS

Ferns are almost innumerable, but it is needful, like florists who grow for market, to select rigidly, and, as a fact, ferns are not nearly so important adjuncts to flowers as many suppose. When cut, they ought to be plunged in water for a time, and as a rule a portion of the frond immersed when set up in vases. Cultivated ferns produced in a moist atmosphere do not last long cut, the drier atmosphere in living apartments quickly drying up the fronds.

Adiantum cuneatum is the most popular and useful of all ferns. *A. farleyense* is the handsomest; other species of value for decorating being *A. Capillus-Veneris*, *A. Sanctæ Catherinæ*, *A. concinnum latum*, *A. formosum*, and *A. tenerum*.

Asplenium marinum, "French Fern," is very hardy

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and long-lasting; *Blechnum spicant* and *B. corcovadense*, both distinct; *Cyrtomium falcatum*, very distinct and handsome, but not lasting; *Cystopteris fragilis*, pretty and useful for small vases; *Davallia mooreana* is handsome and useful.

Goniophlebium appendiculatum is one of the best; tender-green, handsome, and lasts well. *Leucostegia immersa* is a long-standing pretty sort; while for large vases *Microlepia hirta cristata* is a handsome and especially valuable sort.

Osmunda cinnamomea is distinct; and also *O. regalis*, the Royal Fern, very handsome, and in autumn copper-coloured. *Phlebodium aureum* is good for vase-furnishing, and also *Platynerium alcinorne*, a quite distinct fern. *Polypodium cambricum*, *P. Phegopteris*, and *P. Dryopteris* are good in that genus, and *Pteris aquilina*, the Bracken, which is indispensable in autumn and winter. *P. cretica albo-lineata*, and *P. serrulata* in its many varieties is one of the best; and *P. tremula*, very handsome, but short-lived, may also be added.

WATER PLANTS

Some water-flowers are prettiest floating in water, though they may also be used in other ways. The beautiful Water Lilies charm most when arranged in the water in shallow receptacles. Water Hawthorn and Nelumbium are others that may be treated in the same way.

In packing these, do not let them become dry; and instead of paper, lay dock leaves next the flowers, filling up with damp moss.

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Alisma Plantago, the Water Plantain, has handsome foliage, and is charming in its loose panicles of tiny flowers. It is a large-vase flower.

Aponogeton distachyon, the Water Hawthorn, delightfully perfumed, and pretty arranged in a flat receptacle among water.

Butomus umbellatus, or Flowering Rush, with bright pink flowers in large umbels on long stems, is lovely, and splendid for large vases.

Menyanthes trifoliata (Bog-bean) has pretty bean-like foliage and pink-white flowers, and is suitable only for small glasses.

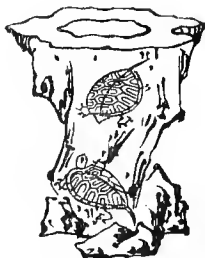
Nelumbium speciosum, with enormous pink flowers, sweetly scented, and in several varieties; *Nuphar luteum*, the common yellow Water-lily, beautiful for all kinds of decorations; and *Nymphæa*, of which there are now dozens of varieties of all colours.

Rumex Hydrolapathum, the Water Dock, valuable in autumn for its handsome leaves, then a fine red, and dark seed vessels. In addition, Bulrushes, *Acorus*, and some others already noted, are water plants.

Some of our native vegetation has already been noted; to these the following may be added for their beauty or usefulness:—The Corn cockle (*Agrostemma Githago*) is alike distinct and pretty, going well with field poppies and marguerites. Of docks, besides the water dock, *Rumex sanguineum* is pretty; and Sheep's Sorrel (*R. Acetosella*) is well coloured in summer, especially when grown on dry, poor soil, and may be mixed with any good flowers in season, such as Azaleas. The white variety of *Scabosia succisa* is good, and *Senecio Jacobæa* when properly treated is effective. Several of the

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umbelliferæ are charming, as for example Cow Parsley, Ground Chestnut, Hedge Parsley, and Wild Carrot. Marsh Marigold is really beautiful; and of other yellow flowers mention may be made of *Ranunculus Lingua* and *R. acris*. *Valeriana officinalis*, *V. pyrenaica*, *Linaria vulgaris*, *Lycopsis arvensis* (lovely blue), the Bramble (foliage in all stages, and stems in winter), Honeysuckle, Succory, Masterwort, *Orchis maculata*, *O. latifolia*. Meadow Saffron, Heather, Campion, Celandine, Butcher's Broom, Bryony and hops are others that are useful. The whole of the above, if properly treated, will last a week to ten days.



Japanese Vase.

CHAPTER VIII

ORCHIDS



It is perhaps unnecessary to remark that included among Orchids is some of the most beautiful of exotic vegetation; and though florists confine themselves to a few sorts, private growers may well employ a larger selection. Among flowers some of the longest lived when cut are Orchids.

Ada aurantiaca, with deep orange flowers in elongated trusses, provides a distinct colour. Lasts a fortnight.

Calanthe is a particularly useful family. *C. Veitchii* and *C. vestita*, in varieties, flower during the winter. The former, which produces very long spikes of rosy-pink flowers, is of inestimable value for drawing-room decorations, and the smaller spikes for table-decorating. There is now a great variety of these raised from seeds in this country, but too expensive for general cultivation. Lasts quite three weeks.

Cattleya, of which *Iris*, *labiata*, *Mendeli*, *Warneri*, *dowiana*, *Mossiae*, *Trianae*, *gigas*, and *Skinneri* are desirable forms, is exquisite as a cut flower, especially the first named, for table decorations, bouquets, etc. *Adiantum farleyense*, *Goniophlebium appendiculatum*, and

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Crotons provide desirable material for setting up the flowers with. Last three days to a week.

Cælogyne is not so much esteemed at present as it was a few years ago, when *C. cristata* was highly valued. All the same, the Chatsworth variety of the above will long remain indispensable as a decorative flower for table decorations, bouquets, and wreaths. *C. barbata*, *C. flaccida*, *C. massangeana*, and *C. dayana* are also desirable, *C. flaccida* being one of the most perfect flowers for decking dinner-tables.

Cymbidium provides lovely white flowers in *C. eburneum* and *C. Mastersii*; and in the pretty arching spiked *C. lowianum*, and *C. giganteum*, both useful for vase-furnishing.

Cypripedium as a genus contains many species of the greatest value for decorating, and there are, besides, hybrids almost innumerable. A few particularly desirable sorts are the following:—*C. insigne*, of which many forms are cultivated, *C. Exul*, *C. Boxalli*, *C. villosum*, *C. Stonei*, *C. barbatum*, *C. longifolium*, *C. grande*, *C. spicerianum*. The flowers of *Cypripedes* are very long-lasting—some last six weeks—and suitable for all kinds of decorative purposes.

Dendrobium is another large genus, but a small selection is sufficient for cutting. The old *D. nobile*, either cut with long stems (pseudo-bulbs) or the flowers used singly, is always acceptable; *D. wardianum* is a good companion. *D. Phalænopsis schröderianum*, with its long, lightly arranged spikes, is a most desirable species. *D. thyrsiflorum*, *D. dalhousianum*, *D. Schröderi* are less valuable. These last only a few days, the others quite a fortnight.

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Disa grandiflora is a distinct and beautiful object, and useful for vase-furnishing in summer.

Epidendrum should include at least *vitellinum majus*, the colour being so distinct and good, almost scarlet. Lasts ten days.

Laelia includes some of the loveliest of orchids, all the varieties of *L. purpurata* being superb. *L. anceps*, of which many forms exist, is of much value during winter, the flowers being suitable for all purposes. *L. crispa*, *L. cinnabarina*, *L. elegans*, *L. Perrini* are other good kinds. Last about a week.

Lycaete is best known by *L. Skinneri*, but it must not be forgotten that *L. aromatica*, though rather unassuming, is one of the sweetest and prettiest of flowers. Last several weeks.

Masdevallia contains a host of species, of which *M. vitichiana*, *M. harryana*, and *M. tocarensis* are perhaps the best. They are pretty set up with maiden-hair, or asparagus, in small receptacles. Very long-lived.

Mavillaria picta is a sweet-scented, pretty species.

Miltonia contains the lovely coloured *M. vexillaria*, the best of the genus, though *M. Roezli* is distinct and good, and also *M. Phalaenopsis*. Last a week and upwards.

Odontoglossum is one of the best orchids for decorative purposes, *O. crispum* alone having a wealth of variety, of which almost all is first-rate. It is one of the longest-lasting flowers when cut young, its arching spikes being inconceivably lovely. *O. wilckeanum*, *O. Pescatorei*, *O. triumphans*, and *O. cirrhosum* are only less lovely. Other desirable species are *O. Rossii majus*, *O. grande*, *O. pulchellum majus*, and *O. citrosimum*.

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Oncidium is, to a large degree, confined to yellow or brownish tints, but in *O. ornithorynchum* and *O. incurvum* we have examples of rosy-lilac species that are charming. *O. Rogersii*, *O. flexuosum majus*, and *O. ampliatum majus* are desirable as yellow flowers; *O. macranthum*, a dream of brown and yellow; while the old *O. sphucculata* is pretty and useful. Last a week to ten days.

Phalænopsis is not largely grown, the best cutting sort being *C. amabilis*, with lovely ivory white flowers on elongated branching spikes. Lasts about ten days.

Thunia Bensonæ and *T. Marshalliæ* are two desirable kinds of this genus.

Vanda comprises a few indispensable species. *V. cærulea*, with its lovely shade of blue, *V. teres*, *V. insignis*, and *V. suavis*, all incline to the voluptuously beautiful. Last ten days to a fortnight.

Zygopetalum Mackayi, for its violet scent and quaint yet attractive colouring, is worth mentioning. Lasts four or five days.

It may be remarked of orchids generally that they require little setting, and that only of the most select material. Orchids are equally beautiful, each species used by itself or mixed, and, in fact, almost all orchids for cutting blend well together.

APPENDIX I



Several of the essays sent to the Royal Caledonian Horticultural Society contain hints and methods worth preserving, these are gathered together here.

Perhaps the most important matter is that relating to flowers that arrange effectively together, and of this I have made free use in Appendix II. Many of the flowers named, it will be seen, are quite common, viewed from the point of view that they are not difficult to get, though, in another sense, nothing that is beautiful is common.

Some of the essayists refer approvingly to Japanese methods; and, because these are well worth attention, a short *résumé* is appended to supply information to readers to whom these methods are strange.

With regard to the choice of flowers, all agree that they should be young, and, when possible, cut when not yet full open, or, in the bud. One of the writers recommends severing the stems under water, this method being followed for scientific purposes, but hardly practicable in gardening, nor necessary if the stems during the warmer months are, as soon as cut, placed in water. Mostly all consider early morning the proper time to gather flowers, though an objection occurs,

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against cutting previous to the dissipation of dew from the petals. Flowers for transmission generally to be cut as above; but cutting in the evening, and putting the stems over night in water till morning, is also recommended.

Methods for extending the life of cut flowers are many. Woody stems are advised to be peeled, roses two or three inches up, shoots of trees or shrubs six to eight inches, while splitting the stems is also deemed essential. Stems of rudbeckia and other woody herbaceous plants to be scraped six to eight inches up. Helleborus species of the Lenten rose section, so short-lived when cut, are declared by some to live a long time if the stems are split, while others think this practice valueless. Much, no doubt, depends on the species or variety, and also somewhat on the time of flowering. "Mashing" the ends of the stems—a Japanese practice—charring and dipping into boiling water, sometimes pure, sometimes containing arsenic or sulphur in solution, are also commended. Almost all refer to *Euphorbia pulcherrima* (Poinsettia), and advise that the cut end of the stem should be burned, or waxed, or dipped in water at from ninety degrees to the boiling point.

A strange diversity of opinion is shown to exist regarding the proper implement with which to gather flowers, some favouring a pair of scissors, because they rupture and bruise the sap vessels; others prefer a sharp knife, because it makes a smooth cut, which permits the ready absorption of liquid, and therefore advantageous to the duration of the material. Thorough cleanliness, pure water renewed at short intervals, and

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frequent re-cutting the stem-ends, are points insisted on by nearly all. The value of hot water as a reviver of flagging flowers and foliage is, to a large extent, recognised, the temperatures noted ranging from 50 to 90, 110 to 212 degrees. It is, however, somewhat strange that the constant employment of warm water for filling and re-filling receptacles is hardly once mentioned.

With regard to preserving mediums, much diversity of opinion is expressed, some being positive that certain agents, such as Condyl's Fluid, charcoal, and many others, most, if not all, of which are named on page 75, are beneficial, others that pure water is sufficient of itself.

Packing flowers for transmission is a matter that is apparently misunderstood. Many details are given, and a variety of material deemed essential to perfect packing recommended, the outcome of a belief that flowers, to travel a distance without sustaining damage, must have "packing" below and above them, which is not always necessary, but likely to lead to results the opposite to those desired. Some, again, favour wetting flowers previous to packing—a practice generally uncalled for and hurtful. Scented boxes as packing-cases are condemned on account of flowers taking up the odour; cardboard boxes because they are too frail to stand the wear and tear of a journey.

While the essayists, as a whole, have treated colour arrangements, questions of environment, receptacles, and the ethics of floral art in relation to flowers generally, with much insight, the equally important question of form is recognised by only a few. The fact, too, that the beautiful anthers of lilies are recommended to be removed previous to the production of pollen is another

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proof that in many cases there is a lack of appreciation of the charm of flowers as nature has formed them. While that is unfortunately true, there is exhibited, by all the writers, a strong liking for common flowers in season, rather than an over-appreciation of those produced out of season.

It is, too, a matter for congratulation that all agree in recommending simple methods of arranging flowers, not one having a word to say in praise of the many accessories sometimes used on dinner-tables, nor of the devices for drawing-rooms. This is the more remarkable, because the writers are not from one section of society, but from many. Therefore it may, I imagine, be accepted as a fact that, notwithstanding the prominence given nowadays to uncommon and expensive floral adornments, we yet, on the whole, stand up for old-fashioned ways.

APPENDIX II



FLOWERS, WITH SOME THAT BLEND WITH THEM

SOMEWHAT extensive selection of these has been made. Others I myself have proved satisfactory are added, with a few from outside sources. Several of the essayists, it may be remarked, note the happy effect produced by mixing flowers of one species, which blend well together. Of such, sweet peas, scabious, primroses, polyanthus, carnations, roses, cactus dahlias, tuberous begonias, and chrysanthemums are notable examples.

Anemone fulgens with Glory-of-the-snow (*Chionodoxa Luciliae*) and a few sprays of white grape hyacinth (*Muscari botryoides album*).

Anemone together in variety; also with birch-sprays and golden elder (*Sambucus canadensis foliis-aureis*).

Arum lilies (*Richardia aethiopica*) and mimosa (*Acacia dealbata*); also with aspidistra leaves as a substitute for own foliage; also with poinsettia (*Euphorbia pulcherrima*).

Azalea mollis together in variety, with *Asparagus plumosus*, or *Galax aphylla*, or *Epimedium* (*macranthum* ?), or Mahonia (*Berberis Aquifolium*).

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Azalea narcissiflora with *Deutzia gracilis* and *Pteris serrulata*, or *Asparagus*, or *Adiantum cuneatum*.

Bluebell (*Scilla nutans*), with white and pink varieties of same, with snowdrops and wild ferns, or red tulips and yellow doricum.

— white variety, with tulips, orange, yellow, or pink, or with double sloe (*Prunus spinosa fl. pl.*), or crabs (*Pyrus Malus*).

— (*Campanula rotundifolia*), with fennel or *Thalictrum minus* in flower.

Buddlea globosa with *Eryngium plenum*.

“Bulbous flowers” with evergreen oak, or *Azara microphylla*, or green dracæna.

Calanthe together in variety, with *Asparagus plumosus*.

— *Veitchii*, in a setting of Roman hyacinths, with foliage of latter.

Canterbury bells (*Campanula Medium*), purple variety, with pale blue variety.

Cape gooseberries (not improbably *Physalis Franchetti* is intended) with bronzed oak, chestnut, and golden beech foliage.

Carnation, generally own foliage, or *Gypsophila paniculata*.

— yellow picotee section, lovely together in variety, or with white or pink carnation.

— Malmaison, with copper beech or *Prunus Pissardi*.

Cherry, bird (*Prunus Pudus*), and sweet briar.

— Morello, with crabs or apple blossom, or daffodils or Darwin tulips.

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Delphiniums with *Prunus Pissardi*, or copper beech.

—— pale blue, with dark purple Canterbury bells.

Doronicum with copper beech.

Erica caffra with fruited sprays of spindle tree
(*Euonymus europæus*).

Forget-me-not (*Myosotis palustris*) with sprays of
white hawthorn, or *Narcissus poeticus*
ornatus, or white bluebells.

Foxgloves, white, with *Iris pallida*, or green boughs.

Freesias with tuberoses, or epimedium, or mahonia.

Gladiolus, The Bride, with *Gypsophila paniculata*, or
Schizostylis coccinea.

—— early varieties, mixed with *Russelia juncea*.

—— late, with oats changing colour.

Globe flower (*Trollius*) mixed with grasses.

Hollyhocks, light coloured single, with “Thistles” or
with oats, or *Galtonia candicans*, or *Kniphofia*
aloides, or show or decorative dahlias.

Honeysuckle, late Dutch, and mahonia, and *Acer*
palmatum sanguineum.

“Hoteia” (*astilboides floribunda*) with pink
geraniums.

Hyacinths, Roman, with scarlet or pink bouvardia.

Hydrangea, Thomas Hogg, with pink Japanese
pæonies and foliage.

“Inula” (*glandulosa*?) with young shoots and foliage
of dogwood.

Iris, English and Spanish, pale yellow, cream, and
white, with *Prunus Pissardi* or *Epimedium*
or *Miscanthus*.

—— dark brown, deep yellow, and white mixed.

—— mauve and yellow, and *Hordeum jubatum*.

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Iris, Spanish, gold and brown varieties mixed, or two shades yellow and *Berberis Duracini*, or *B. stenophylla* in flower, or white and pink sweet-peas.

—— white and yellow, and *Prunus Pissardi*.

—— yellow, with gladiolus, The Bride, and leaves of *Iris graminea*.

Ixias and *Gypsophila paniculata*.

Jasminum nudiflorum and privet berries, or *Plumbago rosea*, or yellow daffodils, or yellow-leaved *Enonymus japonicus*.

Laburnum and wistaria (*Glycine chinensis*), an old and pretty combination admired by Miss Maling (1862).

—— and purple beech or white lilac.

Lilac, forced, and *Adiantum farleyense*.

—— white, and rose Catherine Mermet, or carnation Mrs T. W. Lawson, or *Azalea mollis*.

Lilium with blue delphiniums and *Atriplex hortensis rubra*.

—— *speciosum rubrum* with *Asparagus Sprengeri* and croton.

Lily of the Valley with blue grape hyacinth (*Muscari botryoides*) and *Anemone fulgens*.

Marguerites (*Chrysanthemum Leucanthemum*) with red sorrel (*Rumex Acetosella*).

Marsh marigold with wild grasses.

Mimosa (*Acacia dealbata*) and arum lily, or paper-white narcissus, or *Cypripedium insigne*.

Pæony, Chinese, with bamboo, *Miscanthus japonicus* and brown beech.

—— pink, with *Chrysanthemum Leucanthemum*.

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Pæony, tree, with *Ribes sanguineum album*.

“Pancratium” and “Scarlet Nerine.”

Pansy, dark purple, with light blue variety.

Pea, white everlasting, with F. V. Raspail, geranium.

— sweet, with mignonette, or corn flowers, or Gypsophila, or grasses, or *Polygonum molle*.

Poppies, field (*Papaver Rhæus*), with corn cockle (*Agrostemma Githago*) and corn flower (*Centaurea Cyanus*), or green oats and marguerites.

— Oriental, with copper beech, or *Prunus Pissardi*, or dark-foliaged barberry, or millet grass, or sea holly, or globe artichoke leaves.

— plume, with green oats.

Princes'-feather (*Amaranthus hypochondriacus*) with white dahlias, or *Anemone japonica*, or *Rudbeckia speciosa*.

Prunus triloba with cherry, or *Prunus Pissardi* in bloom.

Roses, Safrano or Sunset, with begonia Gloire de Lorraine.

— Catherine Mermet, with pink carnation and Rose Rêve d'or shoots and foliage.

— crimson, all shades to light rose, or deep pink to white.

— Euphrosyne, with W. A. Richardson and *Papaver nudicaule*.

Solomon's Seal (*Polygonatum multiflorum*) with daffodils, or *Dielytra spectabilis*, or hyacinths.

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Sweet Sultan, white, yellow, and purple mixed or
Eschscholtzia.

Tulip, Crimson King, and Freesia.

—— Cottage Maid and La Reine.

—— Cottage Maid and *Oxalis cernua*.

—— early scarlet, and lily of the valley, or
Roman hyacinths.

—— early white, and *Euphorbia fulgens*.

—— Thomas Moore and Golden Prince.

Tulips, Darwin, with white broom, or *Prunus*
Pissardi, or woodruff, or coloured shoots
of pæonies.

Violet, Marie Louise, with Golden Spur daffodil.

(Flowers for Fireplaces.)

Arum lilies and lilioms; laburnum and crimson
hawthorn, or wistaria, or lilac; Solomon's
Seal and Oriental poppies; pink poppies and
brown beech; yellow and white broom.

(Flowers for Table Decorations.)

Acacia armata with bouvardia, or Roman hyacinths,
or *Cytisus filipes*.

Allamanda Hendersoni, trusses, with expanded flowers,
buds, and foliage.

Chrysanthemums, bronze, red, and orange, mixed with
coloured autumn foliage.

Cypripedium barbatum majus with yellow Spanish iris
or *Hemerocallis flava*.

Cypripedium insigne with *Plumbago rosea* and sprays
of smilax.

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Epiphyllum russellianum on short bits of stems, arranged with smilax or *Asparagus deflexus*.

Foliage:—Coloured carrot leaves, coloured *Vitis inconstans* in varied shades, virginian creeper, sweet chestnut, browned, and rose hips.

Fruits:—Gladwyn (*Iris fœtidissima*) on short stems, with just a few of its own leaves. Barberry and fruit of spindle tree.

Gloriosa superba with sprays of *Francoa ramosa* and *Selaginella cæsia*.

Helleborus odorus with white Christmas roses and small foliage of its own, or with *H. atro-rubens*.

Iris, Spanish, Diana (white), cut with stem and foliage, and Tulip *macrospila* in little posies, or sprays of *Deutzia gracilis* mostly in bud.

—— *reticulata*, with yellow crocuses.

Jasminum nudiflorum and fruited sprays of *Solanum capsicastrum* or *Euphorbia fulgens*.

Narcissus Lcdsii, in variety, with buds and just a leaf or two.

—— *minor* and *Muscari botryoides album*.

—— *poeticus ornatus* and flowering sprays of *Amelanchier canadensis*, or young shoots of Japanese pæonies, or of *Polygonum sachalinense*.

Plumbago rosea with sprays of begonia Gloire de Lorraine.

Primroses, yellow, in little posies, and violets in posies.

—— of all colours with own foliage.

—— Chinese, mixed colours, with foliage of stellate variety, or with bouvardias.

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Rhododendron together in variety, with own foliage.

Rosa alba in sprays with Celeste and own foliage.

Sprays of double Scotch roses with yellow banksia.

Rose, Ruga, in sprays, with setting of own foliage.

—— Common China with own foliage and buds.

—— Crimson Rambler in small sprays with Alister Stella Grey. The latter with W. A. Richardson and Dorothy Perkins, and sprays of *Clematis Vitalba*.

—— *macrantha* with teas and own foliage.

Solomon's Seal with daffodils or tulips, or Spanish irises.

—— forced, with *Dielytra spectabilis*, lilacs, tulips, and pink hyacinth.

Tropæolum minus (nasturtium), orange, yellow, and cream, with own foliage, or orange with *T. peregrinum* (*canariense*).

—— *canariense* with *Clematis Jackmani* and sprays of *Vitis inconstans*, or cream-coloured sweet-peas.

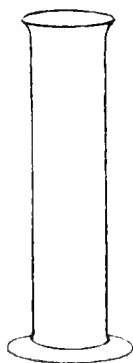
Tulip, Rachel Ruisch, in silver vases, or with Moucheron.

—— Moucheron, with T. Moore and Chrysolora, or with *Deutzia gracilis*, or Roman hyacinths, or white "bluebells."

Suitable foliage for table decorations, other than that belonging to the flowers used, includes *Asparagus plumosus*, *A. deflexus*, *A. Sprengeri*, *A. tenuissimus*, *A. medeloides* (smilax), and garden asparagus. *Adiantum cuneatum*,

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A. gracillimum, *A. farleyense*, *A. amabilis*,
A. Capillus-Veneris, *Ficus repens variegata*,
Linaria Cymbalaria, *Selaginella cæsia*, small
leaves of *Cyperus alternifolius*, *Culadium*
argyrites, *Vincu minor*, sprays of ivy grown
on poor soil or on walls, *Ruscus racemosus*,
small shoots.



Vase for tall flowers.

APPENDIX III

JAPANESE METHODS

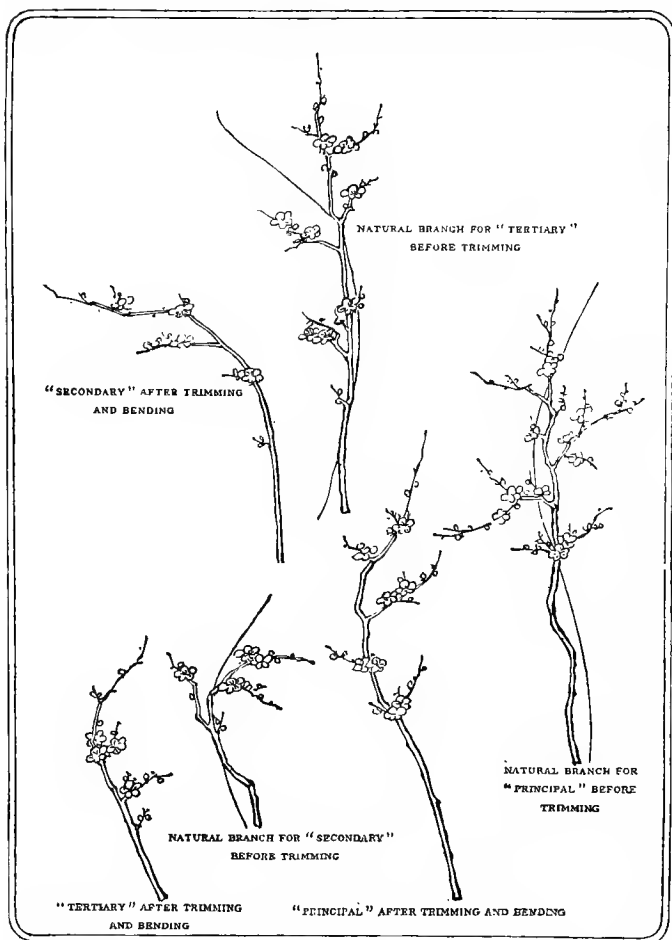


REFERENCE has been made more than once to Japanese methods of arranging flowers; and as these are widely diverse from western methods, and based on principles absolutely distinct from ours, yet as, or perhaps, more desirable, a short *résumé* of the details of Japanese floral art may not be out of place here. Those who wish to study the subject thoroughly should consult Conder's *Floral Art of Japan*, to which we are indebted for almost everything we know about the way the Jap treats flowers.

The Japanese treatment of flowers, and, indeed, everything connected with them, forms part of the national life of that people, and is subject to strictly defined rules. Some of the styles are very ancient. The *Rikwa*, or erect flower arrangement, for instance, can be traced to the sixth century of our era; and of the eight recognised styles, none is less than two or three centuries old. All, however, are based on the same principle, each having a chief or principal central line, which over-tops the composition, a secondary line not so tall, and a tertiary less tall still. Other lines may be introduced between these, five or seven being a usual number, but as many as eleven

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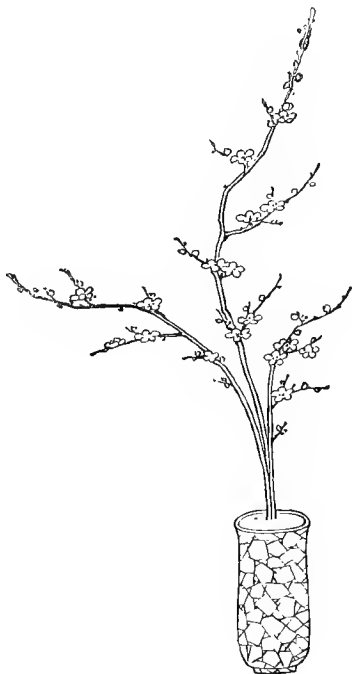
may be combined, though that number is seldom used.



The earlier Japanese compositions, like our own, were somewhat crowded, but the later and purer designs are

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remarkable for every part of the composition being



A completed arrangement of Flowering Plum. On opposite page is shown how the shoots are manipulated previous to arranging.

clearly open to the view. At the same time, Japanese floral art is altogether conventional, each

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blossom, each leaf, each twig, and each branch having its place, and not only its place, but made to conform to certain lines and relationships which are strictly defined.

Flowers (the Japanese word for which embraces much more than blossoms), in conjunction with the way they are arranged, convey many meanings. Thus, in floral compositions, the rank of the owner, the dimensions of his dwelling, or of the chamber, are duly regarded. There is, too, the curious idea of sex, long flowers being male, short ones female. The same distinctions are observed in the case of large and small, angular and round, as well as in different kinds of growth, and in various colours in combination. Tree is male, plant female. Full flowers male, buds female; and among colours, red, purple, pink, and variegated are male, and blue, yellow, and white female. Again, the upper surface of a leaf is male, the under female. There are also orders of rank, principally as regards the colours of the same flower, white being highest; though in the chrysanthemum yellow is highest; in the peach, pale pink; in the iris, purple; and in the camellia, red.

One of the chief points in the choice of material is that of seasonableness; flowers of spring being used solely in spring, and flowers of summer in that season. Design is influenced by the locality in which flowers are found, a distinction being made between land, forest, mountain, and water plants: while the receptacles, many of which are very beautiful, are always in keeping with the flowers, or, perhaps better, flowers are chosen proper to the furnishing of particular forms of receptacles.

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In the choice of flowers, the Japanese, unlike us, do not accept a flower solely on account of its beauty. On the other hand, they reject flowers for reasons that are passing strange from our point of view. Thus, certain flowers are deemed ominous and never used, because some part of the plant of which they form a part is poisonous. *Fatsia japonica*, *Hemerocallis fulva*, and *Aconitum Lycoctonum* are examples of such. Powerfully odorous flowers are not esteemed. A number of flowers are used only on felicitous occasions, plum, peach, pæony, chrysanthemum, rose, and narcissus being a few. Others are prohibited on these occasions, among these being, *Miscanthus japonicus*, *Davallia bullata*, *Hemerocallis flava*, lotus, orchid, *Gardenia florida*, and *Hydrangea hortensis*.

Among flowers, seven hold higher rank than all others. The reasons why that is so are curious, and show how slight a hold the mere beauty of a flower has on the Japanese. The seven are as follows:—chrysanthemum, because it is to be had all the four seasons; narcissus, because it comes in winter and lasts till spring; maple, because it absorbs all poison and infection from the air; cherry, the “King of Flowers”; Tree pæony, the “Queen of Flowers”; *Rohdea japonica*, because unaffected by heat or cold; wistaria, because it belongs to spring and summer. In addition, *Iris lævigata* (*Kæmpferi*) takes high rank.

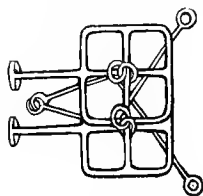
Some combinations are objectionable, others appropriate. Of the latter, willow and narcissus, white plum and marigold, peach and *Kerria japonica*; of the former, peach and cherry, camellia and marigold, plum and willow. In the arrangement of material, it is

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not only bad taste, but a serious error, to arrange two flowers from plants on each side of a tree-branch, or to place two flowers, as, for instance, two red chrysanthemums, on each side a white one. Then, if only one variety is used in a composition, the principal line or branch should be of flowers full blown; the secondary, of those half-opened; and the tertiary of buds, though sometimes in the principal and secondary the type of flowers is transposed.

With regard to floral receptacles, the Japanese exhibit strongly marked characteristics. Long-necked vases are old-fashioned, and not in use, being inadequate for ideal floral arrangements, the Japanese regarding the surface of the water in vases as if it were soil, and broad-mouthed vases are for that reason used. Water-plants are arranged in low, flat vessels. In addition to vessels of bronze and pottery, bamboo-stems are largely used in floral decorations; and baskets, of which there are many pretty designs, are also favoured. All kinds of receptacles are furnished with flowers appropriate to their form or material; and they are set, or suspended as the case may be, in positions to which they are suited, and there only.

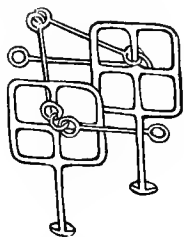
Japanese methods require some means of keeping the flowers, when arranged, stable. The flower-vessel in general has a very wide mouth, and proportionately is not deep; and as the composition springs from near the centre of the vessel, an accessory is needed to keep it from falling



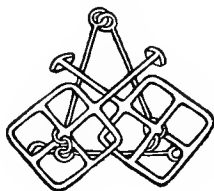
to one side or the other. This is found in the

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flower-fastener, of which we make scarcely any use, but which is very important in Japanese designing. Some flower-fasteners are merely wedges of bamboo, or pieces of slit wood, for keeping the stems in the position chosen by the floral artist. Other fasteners are of metal, either perforated for the stems, or spiral pieces of zinc, or of lead ; the last of recent years having come into use in this country. In addition to these and other simple methods, there are numbers of fancy designs, some of which are merely used as ornaments on the surface, the real work being effected by a simple fastener out of sight.



As already remarked, there is a close relationship between the receptacle and the flowers with which it is furnished. There is not space here to give in detail the various types of vessel with appropriate flowers used by the Japanese ; but it may be interesting to state that certain combinations are made to express such virtues as simplicity, aspiration, affection, serenity, which is expressed by a suspended bronze boat, bearing white chrysanthemums, the whole suggesting a loaded ship in port. Austerity, quaintness — a long-shaped vessel containing small chrysanthemums ; brightness, chastity, security, and veneration. The wistaria, because its name and that of an ornamental bell is nearly the same, is generally arranged in a bell-shaped vessel of bronze.



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Besides many other rules as to receptacles and their occupants, the way of using water at different seasons varies. On certain occasions, a few leaves

floating on the surface excepted, nothing but water is placed in the receptacles.



The positions flowers occupy in apartments are invariably subject to clearly defined rule.

In the many festivals common to Japan, certain flowers appropriate to each are used. In the same way particular flowers are used at family rejoicings or mournings, and on many other occasions.

In the treatment of cut flowers, the Japanese work by rules as clearly defined as the principles involved in their arrangement. Flowers are cut either in early morning or late evening. Tree shoots are sometimes suspended in a well, without, however, touching the water till required. Delicate blossoms are enveloped in paper till wanted, when for a short time they are laid on the



surface of clear water. In summer, however, they are placed in water as soon as cut. The ends of the stems of soft wooded flowers, the iris and chrysanthemum, for instance, are charred, those of the pæony are plunged in boiling water impregnated with sulphur.

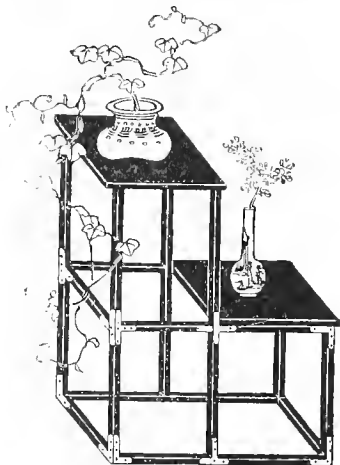
Branches are bent to desired curves previous to arranging. Camellia blossoms are preserved from falling in pieces by means of a little salt which is placed at the junction of the flower with the stems.

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Many methods besides are adopted to preserve the beauty, and to enhance the colour of flowers.

Their compositions generally are effected by curved lines of much beauty, but they exhibit also a due regard for strong, straight lines. Though Japanese methods are of a character impossible of realisation in this country, unless undertaken by trained Japanese artists, it is at the same time evident that we might do worse than adopt some of their ideas, particularly their pronounced adherence to the principle of giving to each part of the floral composition its own individuality.

Particularly is it desirable that a lesson should be taken from the more simple of these, of which a few examples are given from Mr Conder's book. While conventional to a degree, and on that account not to be copied, they at the same time show how material of the very slightest may be employed with the best effect in our homes.



LACQUERED FLOWER-CABINET

APPENDIX IV

LITERATURE DEALING WITH FLORAL DECORATIONS



THE literature of floral decorations is by no means extensive, though numerous articles, having cut-flowers for their theme, have appeared from time to time in gardening papers during the past thirty years, and in recent years the illustrated monthly has touched on the subject.

Chapters on cut flowers have also appeared in various books, of which mention may be made of Mrs Loudon's *Lady's Companion*, *The Lady's Guide*, Hibbert's *Rustic Adornments for Homes of Taste*, Burbidge's *Domestic Floriculture*, Miss J. Hope's *Gardens and Woodlands*, Miss Jekyll's *Home and Garden*, and Mrs Earle's *Pot Pourri from a Surrey Garden*.

Books devoted solely to cut flowers are few in number. All that have been published in this country will be found in the short bibliographical notes that follow.

Flowers for Ornament and Decoration, and How to Arrange them, by Miss Maling. London: Smith, Elder & Co., 1862. Small 8vo.

This is a well-written treatise, extending to 142 pages. The frontispiece is a coloured representation of a vase

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of flowers and fruit, the book itself being chiefly of interest for the details of methods and the description of the flowers and other material in use when it was written, formality of the straitest kind prevailing. A chapter on flowers in season exposes the barrenness of the gardens of that time, as regards choice of beautiful flowers.

Floral Decorations for the Dwelling-house : A Practical Guide to the Home Arrangement of Plants and Flowers. By Annie Hassard. London : Macmillan & Co., 1875. 8vo.

Something like two-thirds—108 pages out of 163—is devoted to cut flowers, the remaining portion to pot plants, leaf-printing, etc. The chapters on cut flowers first appeared in a gardening journal, and many of the illustrations are identical with those in *Domestic Floriculture*, 1874. The subject is treated solely from the point of view of the fashion of the period; and the fashion, not as the majority used flowers, but as they were exhibited at flower shows.

Floral Designs for the Table. By J. Perkins. London : Wymann & Sons, 1877.

A series of twenty-four coloured illustrations of formal designs for arranging on the cloth. There is practically no letterpress, merely a few descriptive notes to each plate.

Notes and Thoughts on Gardens and Woodlands. Written chiefly for Amateurs. By the late Frances Jane Hope. Edited by Anne J. Hope Johnstone. London : Macmillan & Co., 1881. 8vo.

A book composed of the articles written from time to time by Miss Frances J. Hope of Wardie Lodge, to

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gardening papers, and published in this form a short time subsequent to her death. The chapters on cut-flowers extend to only 47 pages, but they are pages full of valuable hints and original observations, and the book is worth securing by those interested in the subject for these chapters alone. They were written in 1872-4-5, and are as seasonable to-day as they were then, because no false theories of arrangement, no abnormal shapes in glasses, no flowers but those for all time are recommended. For instance, Miss Hope remarks: "Our glasses are of the simplest shapes, clearest glass, and most free from ornament that I could procure." That her perception of beauty in material was clear is obvious from the free use she made of the native umbelliferae, fennels, spiraeas, bryonies, and willows. A few of her combinations are worth transcribing.

Red or pink paeonies with *Hemerocallis flava* or *Narcissus poeticus*; Oriental poppies with straw-coloured irises, or *Spiraea Aruncus* and *Avena sterilis*, "which I prefer to cultivated oats." Dark blue and straw-coloured irises with poppy-buds, "and, perhaps, one expanded bloom." Aaron's rod — no doubt *Solidago* — with *Valeriana pyrenaica*, shaded red and pink. "Rose, Coupe d'Hébe, and *Lilium candidum*, with myrrh leaves (*Myrrhis odorata*), and a passion flower in bloom for a trailer, are perfect." Scarlet *Lilium chalcedonicum* and the black *Veratrum nigrum* or *Spiraea*. *Gladiolus brendleyensis* and *Agapanthus umbellatus*, "with *Campanula carpatica*, *Campanula Medium*, dark blue, or *Clematis Jackmani*, spray of *Spiraea ariæfolia*, look well." "Zigadenus, *Clematis Jackmani*, and scarlet geranium form a beautiful combination."

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Miss Hope was very fond of alliums, tansy, sweet-scented pelargoniums, rue, rosemary and other flowers that emitted a scent only when touched. Strongly perfumed flowers like *Lilium auratum*, which, as Bacon would have said, do “not hold their smell,” were not admitted to her favour. In other chapters besides these, flowers for cutting are incidentally touched on; and in one on sending flowers to hospitals, the necessity of standing the flower-stems in water an hour before their dispatch is noted.

Table Decorations. By W. Low. Chapman, 1887. 8vo.

A series of coloured plates of decorations effected by the author.

Floral Decorations à la Mode. By Mrs de Salis. London: Longmans, Green & Co., 2nd edition, 1897. 8vo.

In the preface it is remarked that the book is “chiefly composed from descriptions of decorations I have personally seen or read of in the weekly society papers.”

The book includes chapters on table decorations (the best thing in it being suggestions for combinations of flowers for dinner-tables), ball-rooms, weddings, house boats, drawing-rooms, battles of flowers, balconies and windows, christenings, Christmas, and church decorations.

The Theory of Japanese Flower Arrangements. By Josiah Conder. Tokio, 1889, 4to. The second edition of this work appeared as *The Floral Art of Japan.* By Josiah Conder, F.R.I.B.A., with illustrations by Japanese artists. Tokio: Kelly & Walsh, Limited. Second and revised edition, 1899. 4to.

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This valuable work is beautifully illustrated by means of fourteen coloured plates by Japanese artists, and numerous other plates and engravings. Everything connected with the unique floral customs and methods of the Japanese is fully and clearly detailed.

Continental books on cut flowers are numerous, the earliest known treatise being included in a Latin book on flowers :—

Flora, seu de Florum Cultura. By J. B. Ferrarius, with numerous engravings. 4to. Rome, 1633. Reprinted at Amsterdam, 1646. Chapter IV. is devoted to bouquet-making and cut flowers, and from it we gather that the construction of bouquets was a recreation of the nobility.

The best of the modern books on the subject include the following :—

Künstliche blumen. By M. C. Schmid. Illustrated. Leipzig, 1886.

Die Blumenbindekunst. By Louise Riss. Illustrated. Berlin, 1893.

Makartbouquet und Blumenstrauß. By A. Lichtwark. Munich, 1894.

Les Orchidées pour la fleur coupée. By Albert Griessen. Roubaix, 1897.

L'Art du fleuriste. By A. Maumené. Illustrated. Paris, 1897. 2nd Ed. 1899.

Die Kunst des Boukett- und Kranzbindens. By E. Brinkmeier. Leipzig, 1897.

Die Bindekunst. By I. C. Schmidt. Illustrated. Erfurt, 1899.

Moderne Tafeldécoration. By O. Wagner. Illustrated. Erfurt, 1900.

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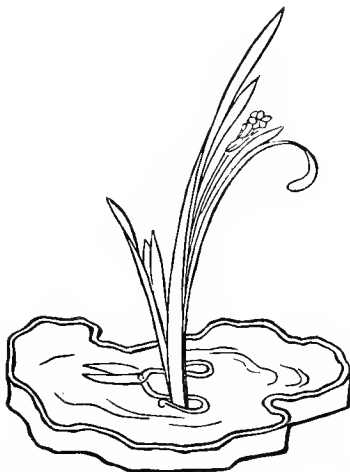
L'Art floral à travers les Siècles. By A. Maumené. Illustrated. Paris, 1900.

L'Art de fleurir des Tables. By A. Maumené. Illustrated. Paris, 1904.

Les Bouquets. By Mmc. Lacoïn de Vilmorin. Illustrated. Paris, 1904. The coloured illustrations are exceptionally fine.

Die Bindekunst is a journal devoted solely to cut flowers, and is published in Berlin.

Le Jardin, a bi-monthly journal published in Paris, has always one or more articles on cut flowers.



A Japanese arrangement, with Scissor-fastener.

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There is much diversity of opinion regarding the identity of the flower called Sops-in-wine. The clearest description we have of it appears in Lyte's *Newe Herball* (1578), where in a paragraph referring to Ragged Robin it is remarked: "The floures be . . . deeply cut or jagged, almost like to white Pinks or Soppes in wine but without savour."

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ERRATA

Page	9,	line 13,	for	"Hamlet"	read	"Laertes."
„	119,	„	26,	„	"dunnus"	„ "annuus."
„	124,	„	3,	„	"Rhæas"	„ "Rhœas."
„	151,	„	20,	„	"billictana"	„ "billictiana"
„	155,	„	30,	„	"A. triloba"	„ "A. Hepatica."
„	212,	„	6,	„	"Dalhousi"	„ "Dalhousii."
„	218,	„	24,	„	"C. Mas. is"	„ "C. Mas is."
„	221,	„	6,	„	"Serlei"	„ "Scarlei."
„	221,	„	10,	„	" <i>Eucryphia pinnatæfolia</i> "	read " <i>Eucryphia pinnatæfolia</i> ."
„	225,	„	16,	„	" <i>Pernettya</i> is useful only for its various <i>mucronata</i> "	read " <i>Pernettya mucronata</i> is useful," etc.
„	229,	„	5,	„	" <i>R. ferox</i> "	read " <i>R. rugosa</i> ."
„	234,	„	1,	„	" <i>Cupressus macrocarpas</i> "	read " <i>Cupressus macrocarpa</i> ."
„	243,	„	26,	„	" <i>arundinaceria</i> "	read " <i>arundinacea</i> ."
„	251,	„	6,	„	" <i>O. sphacelata</i> "	read " <i>O. sphacelatum</i> ."



